20 Cents
OCT. 29, 1921

Dramatic Mirror

and THEATRE WORLD

HELEN SHIPMAN

Star of the Chicago "Irene" Company who last season carried that city by storm

Vaudeville Dates *News* *New Shows*

WILLIAM FOX
Circuit of Theatres

Executive Offices: Fifty-Fifth Street,
At Tenth Avenue, New York, N. Y.

Vaudeville Booking
Department

130 WEST 46th STREET

JACK W. LOEB
General Manager

EDGAR ALLEN
Booking Manager

Marcus Loew
Booking Agency

Loew Annex Building
160 West 46th St. New York

J. H. LUBIN
General Manager

Mr. Lubin Personally Interviews Artists Daily
Between 11 and 1

CHICAGO OFFICE
Masonic Temple Building
J. C. MATTHEWS in Charge

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith
Vaudeville Exchange

(Agency)

Palace Theatre Building, New York

B. F. KEITH EDWARD F. ALBEE
A. PAUL KEITH F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

PHONE CIRCLE 2486

Russian Arts and Crafts Studios

FORTY-SEVEN WEST FORTY-NINTH ST.
NEW YORK

Scenery, Costumes and Lighting Effects constitute an important issue in every production.

Russian Arts and Crafts Studios

Designs and executes most unusual stage settings. Costumes and lighting effects, be it a Vaudeville Act, Musical Comedy, Drama or Grand Opera.

We have just helped to complete Ziegfeld's "Sally" and many other productions.

Let us make designs for settings, costumes and lighting effects for your next production and furnish the estimate without obligation to you.

Theatrical and Motion Picture DIRECTORY

can do three things for you:

Place your proposition before every one in any way connected with the business. Supply you *free of charge* a complete list, giving name, address and seating capacity of every theatre in the country. Send you daily reports giving the names and addresses of those in the market for your goods.

Published by the Publishers of

DRAMATIC MIRROR
133 W. 44th St., New York City

PALACE Broadway and 47th Street
World's Most Beautiful Playhouse
Smoking Permitted in Balcony
Daily Matinees, 25c., 50c., and best seats 75c.
Evenings, 25c., 50c., 75c. and entire lower floor $1.00.
SUPREME VAUDEVILLE

JACK R. YOUNG
Cameraman
Pathe Camera Intervale 644

WALTER McEWEN
Morningside 4080

Dramatic **Mirror**
and THEATRE WORLD

Published in New York by Dramatic Mirror,
at 133 West 44th Street. Phones Bryant 5139-5190

H. A. WYCKOFF, Publisher
S. JAY KAUFMAN, Editor-in-Chief

W. S. PATJENS, Vice Pres. G. J. HOFFMAN, Mgn. Editor
JOHNNY O'CONNOR, J. F. GILLESPIE, Associate Editors

Chicago:
STATE LAKE BLDG.
ROBERT D. BONIEL

Los Angeles:
HOTEL HOLLYWOOD
OTTO HARRAS

IN THIS WEEK'S ISSUE

Bills Ahead (including two weeks ahead) .Pages 616, 617, 644, 645, 646
Market Place .....Pages 618, 619
Page S. J. Kaufman .....Page 621
News .....Pages 622, 623, 624, 625
Broadway Buzz.—Jim Gillespie .....Page 627
Broadway Time Table .....Page 629
New Plays .....Page 629
Song Shop .....Page 631
Vaudeville Shows .....Pages 632, 633, 634, 635
Vaudeville New Acts .....Page 635
Trips to Los Angeles .....Page 637
Screen Reviews .....Pages 638, 639, 640, 641
Screen News .....Pages 642, 643

Out in New York on Thursday, dated the following Saturday

October 29, 1921. Vol. LXXXIV, No. 2237. $6 a year. Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright, 1920, by Dramatic Mirror Inc. Add 75c. for postage west of Mississippi River, $1.50 Canada, $2 Foreign.

The Mirror accepts no responsibility for unsolicited manuscripts.

GEO. M. COHAN Theatre Bway & 43d St. Evs. 8.15 Mats Wed Sat
CHARLES DILLINGHAM Presents
ALLAN POLLOCK
in
"A BILL OF DIVORCEMENT"
(Arrangement with Reandean.)
By CLEMENCE DANE.
FROM ST. MARTIN'S THEATRE, LONDON, with JANET BEECHER

NEW AMSTERDAM Theatre W. 42 St.
Evs. 8:20. Mat. Wed. and Sat. at 2.20
SECOND YEAR
F. Ziegfeld's Production
MARILYNN MILLER & LEON ERROL in
"SALLY"

MOROSCO West 45th St. Evenings at 8.30 Mats. Wed. & Sat., 2.30
SECOND YEAR
Wagenhals & Kemper Presents
THE DRAMATIC SMASH!
THE BAT
By Mary Roberts Rinehart and Avery Hopwood

"HIPPODROME'S GREATEST SHOW"
"GET TOGETHER"
AT THE HIPPODROME
PRICES CUT IN TWO DAILY MATS. $1.00
"HIPPODROME'S BIGGEST HIT"

BELASCO West 44 St. Evs. 8:15 Sharp. Mats. Thurs. and Sat. at 2:15
6 WEEKS MORE
DAVID BELASCO Presents
DAVID WARFIELD
In "The Return of Peter Grimm"
By DAVID BELASCO.
"EXQUISITELY HANDLED."—Brander Matthew in "The Masterpieces of Modern Drama."

ROGER IMHOF
WITH
MARCELLE COREENE
AND COMPANY
"IN A PEST HOUSE"
UNITED TIME EXCLUSIVELY EAST ALL SEASON
COLONIAL NOW FLATBUSH Week, Oct. 31
ALHAMBRA, Week, Nov. 7th

MABEL TALIAFERRO & CO.
IN A NEW
VAUDEVILLE SUCCESS
"ROSE OF ITALY"
Written and Staged By KENNETH WEBB Music By ROY WEBB
New York Appearance
B. F. KEITH'S 5th AVENUE THEATRE
1st Half, Week, Oct. 24th

THE HOME OF FILMDOM'S GREATEST STARS
HOTEL HOLLYWOOD
Hollywood, Cal.
GEO. KROM, *Manager*
MIDWAY BETWEEN CITY AND SEA

HOTEL JOYCE
31 WEST 71st ST. (Bet. Central Park and Broadway) NEW YORK CITY
"FOURTEEN FLOORS OF SUNSHINE"
Conveniently located. A few minutes from the business, theatre and shopping districts.
RATES
SINGLE ROOM WITH PRIVATE SHOWER - - - $2.00 per day and up
DOUBLE ROOM WITH PRIVATE BATH - - - $3.50 " " " "
PARLOR, BEDROOM AND PRIVATE BATH (for two) - $5.00 " " " "
Special weekly and monthly rates on application
Under same management
HOTEL TA-MIAMI
Most modern and up-to-date hotel in Miami, Florida. Open all the year.

ALWAYS OPEN
REUBEN'S
Pure Food SHOPS!!
2120-2122 BROADWAY
At 74th Street
and
620-622 MADISON AVE.
At 59th Street
From a Sandwich to Two National Institutions
(And Still Growing)

Chalif Russian School of Dancing
With the personal instruction of
LOUIS H. CHALIF, Principal
Master of the Methods of the Imperial Ballet School of Russia
WINTER COURSE
September 9 to April 29
Simplified Classic, Toe, National, Characteristic, Interpretative, Simple New Dances for Professionals, Teachers and Children, Folk and Ballroom Dancing, in daily and weekly classes, in our beautiful new building at
163-165 West 57th Street
NEW YORK CITY

THE ALGONQUIN HOTEL
59 WEST 44th ST.
Anyone Who has Dined In Our Restaurant Has Found a Home
WEST 44th STREET

Ben Riley's
Arrow Head Inn
Haven Ave. & 177th St.
The Most Popular
Restaurant in New York
Go To the Ice Box and Choose Your Food

"Where Celebrities Meet Daily"
The "LAFF SHOPPE"
280 W. 46th St., Betw. Broadway and Eighth Ave.
B'FAST LUNCH DINNER
Amid Bohemian Atmosphere
Have a Bite—Have a Laff
Props. and Makers
JACK COOK AND EDW. J. LAMBERT
Open 9 A.M. Close 2 A.M.

Phone Bryant 9188
Sascha Piatov—Phil Fein
Producers
Opera, Drama, Ballet, Musical Comedy
160 W. 45th St., New York.

YOU'VE TRIED THE REST NOW TRY THE BEST
"THE 13th CHAIR" "PETE" SOTEROS
Next Door to Colonial Theatre 30 W. RANDOLPH ST., CHICAGO
THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—
BOOSTERS FOR STEAKS
Ben Turpin, Frank Gaby, Bert Lewis, DeHaven and Nice, Billy Elson, Reese, Moss and Frye, Jack Osterman, Benny Fields, Al Jerome and Finlay and Hill.

BILLS OCTOBER 31st

Acts and Houses Listed Alphabetically—Week of November 7th in Parentheses

Keith's

NEW YORK: PALACE—Avon Comedy Four; Bessie Clayton; Hershel Henlere (Buffalo); Masconi Brothers (Palace); Martha Pryor; The Love Race.

ALHAMBRA—Davis & Felie; Dufor Boys (Flatbush); Will Mahoney (Orpheum); Victor Moore; Vincent O'Donnell (Buffalo); Ray Raymond; Fritzie Scheff; The Sterlings; Travers & Douglas.

BROADWAY—F. & E. Carmen; Doyle & Cavanaugh; Dunbar & Turner; Sig Friscoe (Fordham); Miller & Capman (Colonial); Weaver & Weaver.

COLISEUM F. H.—Brown Gardner & Trayan; The Comebacks; Lew Dockstader (Washington); Harry Fox (Philadelphia); Herbert & Dare; Ethel McDonnough. (L. H.) Wm. Hallen; Harry Langdon & Co. Rubeville (Franklin); Ward Bros.

COLONIAL—Bobbe & Nelson (Riverside); Burns & Freda (Washington); Gallagher & Shean (Orpheum); Page & Green; Frances Pritchard (Franklin); Carl Randall (Baltimore); Dave Roth (Bushwick); Elsa Ryan (Fordham); Trennell Trio.

81st STREET—Joe Darcy (Flatbush); Fisher & Gilmore (Bushwick); Hurio; Pearson, Newport & Pearson; Bessie Remple & Co.; Two Little Pals.

FORDHAM F. H.—Clown Seal; Mrs. Sidney Drew & Co.; Wm. Rallen; Rubeville (Franklin); Will Ward. (L. H.) Mr. & Mrs. J. Barry (Pittsburgh); Harry Fox & Co. (Philadelphia); Herbert & Dare.

FRANKLIN F. H.—Mr. & Mrs. J. Barry (Pittsburgh); Anna Chandler (Riverside); Janet of France; Sidney Landfield (Riverside); Long Tack Sam. (L. H.) Mme. Besson & Co.; Arman Kalis & Co.; Jean LaCross; Senator Murphy.

FIFTH AVENUE—Josephine Davis & Co.; Frank Dobson & Sirens; Wm. Harrigan & Co.; Ladora & Beckman; Jack Marley. (L. H.) Nick Altrock & Al Schacht; Cook Mortimer & Harvey; 20th Century Revue; Morton, Jewell & Co. (Washington).

58TH STREET—Ahearn & Paterson; Harry Conor & Co.; Flannagan & Stepleton; The Leightons 20th Century Revue; (L. H.) Cunningham & Bennett; Louise & Mitchell; Mignonette Kokin & Cousins; Polly Moran; Ryan & Moore; Sawing a Woman in Half; Tom & Dolly Ward.

HAMILTON—Aeroplane Girls; Eddie Buzzell; Edith Clasper (Yonkers); Harry Cooper; Jack Hanley; Lewis & Dody; Dancing McDonalds; Daphne Pollard (Colonial); Dave Schooler.

H. O. H.—Kane Sisters; J. C. Mack Co. (L. H.) Hite, Reflow & Co.; Hunniford.

JEFFERSON—Tom Parillo; Vera Sabine & Co.; Wilton Sis (Hamilton); Wheeler & Wheeler. (L. H.) Bronson & Revere; Janet of France; Juvenality; Kelly & Pollock.

125TH STREET—Howard & White; Glad Moffat; Arthur Whitelaw. (L. H.) Francis X. Conlon & Co.; Marino & Verga; Monte & Carlo; Spirit of Mardi Gras.

REGENT—Kelly & Pollock; Kramer & Zarrell. (L. H.) Creedon & Davis; Four Gossips (Jersey City); Vera Sabina & Co.; Will J. Ward.

RIVERSIDE—Frank Browne (Orpheum); Harry Carroll (Bushwick); Royal Gascoines (Bushwick); International Nine (Bushwick); Jack La Vier (Fordham); Lloyd & Christie; Olcott & Mary Ann (Alhambra).

ROYAL—Ivan Bankoff & Co. (Alhambra); Chong & Moey (Washington); Creole Fashion Plate (Riverside); Kaufman Bros. (Boston); Johnny Nestor; Powers & Wallace (Portland); Stan Stanley & Co. (Bushwick); Claude & Fannie Usher (Orpheum).

23RD STREET—Weber Beck & Frazer; Charles & Mayme Butters; Maggie LeClair & Co.; Marino & Verga. (L. H.) Howard & White; George & Lillian Mitchell; Fred'k Roland & Co.

BROOKLYN BORO PARK—Creedon & Davis. (L. H.) Clown Seal; The Comebacks; Wilson Sis (Hamilton).

BUSHWICK—Paul Decker & Co. (Riverside); Hope Eden & Co. (Alhambra); Venita Gould (Royal); Martin & Moore; Jas. J. Norton (Broadway); Margaret Young; Young & Wheeler (Baltimore).

FLATBUSH—Roger Imhoff & Co.; Lane & Hendricks.

GREENPOINT—Cook Mortimer & Harvey; Fred K. Roland & Co.; Touring the Orient. (L. H.) Wm. Harrigan & Co.; Officer Hyman.

ORPHEUM—Bert & Rosedale (Royal); Harry Breen; Hyams & McIntyre; Eddie Leonard & Co. (Palace); Geo. McFarlane (Bushwick); Owen McGivney (Franklin); Miller Girls; Four Mortons (Riverside).

PROSPECT—Nick Altrock & Al Schacht; Murray Kissen & Co.; Morton-Jewell & Co.; Daisy Nellis; Wilbur & Adams (L. H.) Billy Glason (Colonial); Miller & Anthony; Musical Hunters.

ATLANTA & BIRMINGHAM—Eddie Carr & Co.; Marie & Ann Clark; Clinton & Capelle; Eary & Eary; Jennier Bros.

BALTIMORE—Andrieff 3; Irene Bordini; Raymond Bond & Co. (Philadelphia); Bert Errol (Youngstown); Foley & Leture (Philadelphia); Clara Howard (Columbus); Melva Sis; Edith Talisferro & Co.

BATON ROUGE—Bigelow & Clinton; Billy Bouncer's Circus; Patches; Overholt & Young; Jean Shirley & Boys.

BIRMINGHAM & ATLANTA—Connelly & Francis; Ed. Hill; Markel & Gay; 6 Nosses; Welch, Mealy & Montrose.

BOSTON—Arnold Day & Wm. Norris; A Dress Rehearsal (Colonial); Ann Gray (Providence); Kirby, Quinn & Anger; Millership & Gerard (Providence); Three Regals; Roy & Arthur; Ruth Roye (Alhambra); Bert & Betty Wheeler (Orpheum).

BUFFALO—Dooley & Sales (Toronto); Furman & Nash (Toronto); Kane & Herman (Toronto); Juggling McBanns (Toronto); Rolfs Revuette; Mrs. Hathaway Turnbull (Toronto).

CHARLESTON & COLUMBIA—Bill, Genevieve & Walters; Hallen & Gross; 3 Kitaros; Marsh & Williams.

CHARLOTTE & ROANOKE SPLIT—Cromwells; Marcelle Fallette & Co.; Monroe & Grant.

CHATTANOOGA & KNOXVILLE SPLIT—The Belmonts; Bernivici Bros.; Bison City 4; Bobby Folson; Morgan & Binder.

CINCINNATI—Bert Baker (Louisville); Harry Jolson & Co. (Youngstown); Olsen & Johnson; Russell & Devitt; Shadowland (Louisville).

CLEVELAND—Bailey & Cowan (Pittsburgh); Chic Sale (Detroit); Pierce & Goff (Indianapolis); Reddington & Grant.

COLUMBIA & CHARLESTON SPLIT—Barlows; Cornell, Leona & Zippy; Great Leon; King & Irwin; Tyrell & Mack.

COLUMBUS—Adolphus & Co.; D. D. H. Fenton & Fields (Cleveland); P. George; Jue Quon Tai & Co.; Taylor Howard & Them; Young America.

DETROIT—8 Blue Demons (Rochester); Faber & McGowan (Rochester); Trixie Friganza (Rochester); Millicent Mower (Rochester); Sealo (Rochester); Smith & Barker; Vadie & Gygi; Van & Corbett (Toledo).

ERIE—Burns Brothers; Courtney Sisters & Band; Hamlin & Mack; James & Greenlee; Pinkie Milton Pollock & Co. (Columbus).

FAR ROCKAWAY—(L. H.) Craig Campbell; Long Tack Sam & Co. (Jefferson); Marshall & Williams (81st Street); Valeska Suratt & Co.

GRAND RAPIDS—Bernard & Garry (Detroit); Sylvia Clarke; Lola Girlie Senia Co.; James & Etta Mitchell; Toto; Josephine Victor & Co.; Wylie & Hartman.

HAMILTON, CANADA—Artistic Treat (Erie); Glenn & Jenkins (Grand Rapids); Hackett Delmar Co.; Langford & Fredericks (Grand Rapids); Jim McWilliams (Grand Rapids); Two Sternards.

INDIANAPOLIS—Bevan & Flint (Cleveland); Bradley & Ardine (Louisville); Dallas & Walker (Pittsburgh); Dummies (Columbus); Frank Gaby (Louisville); McDonald Trio (Youngstown); Eddie Ross.

JACKSONVILLE & SAVANNAH SPLIT—Dave & Dore; Lang & Vernon; Lillian's Dogs; 7 Honey Boys.

JERSEY CITY—4 Gossips; Spirit of Mardi Gras; Webb & Hall. (L. H.) Marie Gasper (Yonkers); Weber, Beck & Frazer.

JOHNSTOWN—Bragger Brothers; Crisp Sisters & Co.; Henry Fry; King & Wyse; Jason & Harrigan.

KNOXVILLE & CHATTANOOGA SPLIT—Bender & Armstrong; Max Bloom & Co.; Burke, Walsh & Nana; Ziska.

LOUISVILLE—Alexander Bros. (Cincinnati); Joe Cook (Cincinnati); Corradini's Animals (Cincinnati); Doris Duncan (Cincinnati); Pressler & Klaiss (Cincinnati); Scotch Lads & Lassies (Cincinnati); Wilson Aubrey Trio (Indianapolis).

LOUISVILLE & NASHVILLE SPLIT—Aikens; Black & Dardanella; Dunham & Williams; Lorner Girls; Rives & Arnold.

LOWELL—Bolger Bros; H. & G. Ellsworth (Portland); Fields & Fink; Richard Kean (Providence); M. & J. Mandel (Providence); Patricola (Colonial); The Faynes.

MACON & AUGUSTA SPLIT—The Frabellies; Jessie Millar; Will Morris; Wells, Virginia & West; Wilson Bros.

MOBILE & NEW ORLEANS SPLIT—Anderson & Young Players; Hank Brown; Golden Bird; Leavere & Collins; Peel & Corvin.

LAURA D. WILCK
Most enterprising play and fiction broker in America
1476 BROADWAY, NEW YORK TEL. BRYANT 4065
Placed 27 plays last season

ED. J. WEBER
A Musical Director
who DIRECTS
5 Years with Eva Tanguay
'Nuf Sed!
IF YOU NEED SONGS
Address { DRAMATIC MIRROR THEATRE WORLD

CHAMBERLAIN BROWN
representing Harry K. Morton, Zella Russell, Lucille Manion, Ina Hayward, McNeil and Shadow, Walie Davis.

WANTED ALWAYS
ARTISTS FOR MUSIC-COMEDY AND VAUDEVILLE
WANT FEMALE IMPERSONATOR WHO SINGS
GIRLS WHO SING AND DANCE
MANAGERS—COMMITTEES
WE CAN FURNISH ONE ACT—OR COMPLETE SHOWS
GOTHAM CITY PRODUCTIONS CO.
1416 B'WAY—ROOM 412
Phone Bryant 4041 H. K. GATES, Mgr.

YVETTE GUILBERT
SCHOOL OF THE THEATRE
NEW YORK THIRD YEAR
OCTOBER, 1921 to APRIL, 1922
A Second educational trip to Europe will be arranged for the Pupils in the spring of 1922.
Address applications to Miss Poillon, Secretary, Hotel Majestic, New York. Knabe Piano.

LEW CANTOR
Offices
IRVING YATES, Manager
211 Putnam Bldg.
MANAGERS PRODUCERS
Phone Bryant 9496
NEW YORK, N. Y.
"The Offices of Quick Results"

ACTS WRITTEN AND PRODUCED
PAT CASEY AGENCY
WE WANT S-T-A-R-S AND NAMES FOR BEST VAUDEVILLE THEATRES.
Call or Write
701 SEVENTH AVE., Cor. 47th St.

MONTREAL—Althea & Lucas (Quebec); Bostock's Riding School (Quebec); Johnny Burke (Hamilton, Canada); Ford, Sheehan, Ford; Green & Myra; Newhoff & Phelps; Val & Ernie Stanton (Lowell).

MT. VERNON—Alexander Kids; Marie Gasper & Co.; Billy Glason (Colonial); Musical Hunters; Wilton Lackaye & Co. (Riverside); L. H. Murray Kissen & Co.; Moore & Jane (81st Street); Daisey Nellis (Philadelphia); Babe Ruth (Boston); Wilbur & Adams.

NASHVILLE & LOUISVILLE SPLIT—Cecil Gray; Gray, Carpentier & Gray; Ryan Weber & Ryan; Sargent & Marvin; Techlows Cats.

NEWARK—Miller & Anthony; Moore & Kane (81st Street). (L. H.) Glad Noffatt.

NEW ORLEANS & MOBILE SPLIT—Arena Bros.; Gardner & Leedum; Hartley & Jee; Quinn & Caverly; Tips & Taps.

NORFOLK & RICHMOND SPLIT—4 Brown Girls; Howard & Lewis.

PHILADELPHIA—Brennan & Rule; Cressy & Dayne (Baltimore); Haig & Lavere (Washington); D. Humphrey's D; Lady Alice's Pets (Baltimore); Bobby Pender & Co.; Henry Santry's B (Baltimore); H. & A. Seymour (Baltimore); John Steele.

PITTSBURGH—Boyle & Bennett (Syracuse); Ruth Budd (Cleveland); Four Ballots; Jack McGowan; Norwood & Hall; Rome & Gaut.

PITTSBURGH: SHERIDAN SQUARE THEATRE—Devoy & Dayton; The Levollos; McManus & McNulty; Percival Girls; West & Van Sickler.

PORTLAND—Jean Granese & Co. (81st Street); McLellan & Carson (Boston); Musical McLarens (Lowell); Newell & Most (Lowell); John & Nellie Olms; Shapiro & Jordan (Lowell).

PROVIDENCE—Leo Beers (Washington); Conlin & Glass; Gold & Edwards (Lowell); Hamilton & Barnes (Boston); Howard & Sadlier (Lowell); Singer's Midgets (Royal); Transfield Sisters.

QUEBEC—Arthur & Lea Bell; Burns & Lynn; Ruth Howell Duo; La Pelarica Trio (Hamilton, Canada); Roland Travers Co.

RICHMOND & NORFOLK—Knight's Boosters; McCloud & Norman.

ROANOKE & CHARLOTTE SPLIT—Elm City 4 (Providence); Hall, Ermine & Brice; Lucille & Cockie; 3 LaMaze Bros.

ROCHESTER—7 Bracks (Columbus); Caits Bros. (Hamilton, Canada); Peggie Carhart; Jane & Miller (Erie); Larimer & Hudson; Joe Towle (Syracuse) Watson Sisters (Youngstown); Clayton White & Co. (Youngstown).

SAVANNAH & JACKSONVILLE SPLIT—Marion Clare; Hall & Shaniro; Josephine & Harrity; 3 Weber Girls; Princess Wahletka.

SYRACUSE—Clinton & Rooney (Buffalo); Billy & Eddie Gorman (Cleveland); Sallie Fisher (Cleveland); Herman & Shirley; Rogers & Allen (Orpheum); Unusual Duo; Ben Welch.

TAMPA—Clifford & O'Connor; Gibson & Price; Laurel Lee; Bob Milliken; Perry Sisters.

TOLEDO—Franklin Charles & Co. (Grand Rapids); Vaughn Comfort & Co. (Columbus); Jed Dooley (Grand Rapids); Maxine Brothers & Bobby (Grand Rapids); Samson & Delilah, Bob & Peggy Valentine (Youngstown); Harry Watson & Co. (Grand Rapids).

TORONTO—Harry Dell (Montreal); Elmer El Cleve (Montreal); Chas. Howard Co. (Montreal); Music Land (Montreal); Rudell & Dunigan (Montreal); Elizabeth Solti (Montreal); The Johannys (Montreal); Three Lordens (Montreal).

TORONTO: HIPPODROME—Hanako Japs; Mang & Snyder; Gertrude Morgan (Quebec); Pearson & Lewis.

WASHINGTON—Ernest R. Ball (Palace); Claudia Coleman; Loyal's Dogs (Riverside); Lynn & Smythe (Philadelphia); Reynolds & Donegan (Pittsburgh); Roland Young & Co.; Sharkey Roth & Witt (Pittsburgh); Sophie Tucker & Co. (Orpheum).

(Continued on page 644)

VAUDEVILLE ARTISTS REPRESENTATIVES
BURT CORTELYOU
1607-1608 Masonic Temple
phone Randolph 3191 CHICAGO

ERNIE YOUNG AGENCY
ROY MACK, Booking Manager
Suite 1313, Masonic Temple Bldg., CHICAGO
Booking Exclusively with the
W. V. M. A. and B. F. KEITH (Western)

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION
John J. Nash, Business Manager Thomas J. Carmody, Booking Manager
5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

THE ORPHEUM CIRCUIT
MARTIN BECK, President
MORT H. SINGER, General Manager
CHARLES E. BRAY, General Western Representative
FRANK W. VINCENT, GEORGE A. GOTTLIEB, Managers Booking Department
BENJAMIN B. KAHANE, Sec'y, Treas. and Counsel
S. LAZ LASBURGH, Associate Counsel
FLOYD B. SCOTT, Publicity and Promotion
JOHN POLLOCK, Press Department
O. R. McMAHON, Manager Auditing Department
GENERAL OFFICES,
PALACE THEATRE BUILDING, NEW YORK CITY

MAX ROGERS
PERSONAL REPRESENTATIVE OF HIGH CLASS ARTISTS
1544 BROADWAY NEW YORK CITY
New Acts Always Welcome

AMERICAN ACADEMY OF DRAMATIC ARTS
The Standard Institution of Dramatic Education
Board of Trustees
Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.
Detailed catalog from the Secretary
ROOM 141 • CARNEGIE HALL • NEW YORK
Connected with Charles Frohman's Empire Theatre and Companies

Signor Salvatore Cudia
Teacher of
DRAMATIC ART
COACHING
Grand Opera Voice Placing
DRAMA, ORATORY, MUSICAL COMEDY, PHOTOPLAY
METROPOLITAN OPERA BUILDING
Phone Bryant 1274 1425 Broadway, at 40th Street New York City

STAGE ACTING
SCREEN ACTING
MUSICAL COMEDY and OPERA
PUBLIC SPEAKING
ORATORY
ALVIENE SCHOOL of SEVEN ARTS
42 West 72nd Street
Phone Col. 6321 Founded 1904
STAGE DANCING
Russian, Classic, Ballet and Musical Comedy Dancing
CLOG
SOFT SHOE and JAZZ DANCING

LEW GOLDER
PALACE THEATRE BUILDING

The Market Place

acting

You can Strengthen Your Act by using Our Stuff. No excuse for your using Antediluvian Material. Think of a $5 Monologue for 25c! The newest dramatic sketch for 2 people, strong and very clever, "A Lesson in the Dark," 35c. Peerless Minstrel Book No. 6, Price 25c. Peerless Monologues No. 2, Price 75c. Get our catalogue—it's free with an order. t.f. STANTON AMUSEMENT CO., NORWICH, N. Y.

PLAYS AND VAUDEVILLE ACTS. Catalog Free. Make-Up Book 15c; 3 Sample Acts 25c; 150 Parodies 25c—all 3 for 50c. A. E. REHM Sta. B, MILWAUKEE, WIS. 31-40

PLAYS—For Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill. t.f.

THE ART OF ACTING FOR THE SCREEN AND STAGE
By Frank B. Coigne
Every Actor and every BEGINNER should have this great book. Its author, Director, Actor, Playwright, Producer and Instructor, is qualified as none other to write on the subject. It is a revelation and contains what every actor should know. Increase your artistic efficiency. Sent postpaid for $1.00.
Coigne Studio of Motion Pictures, 246 Lenox Ave. (Our New Studio) New York City

PLAYS—New, original, typewritten Manuscript Plays, full bills, $10.00, script and parts. Tab., $5.00, script and parts. WILLIAM AND JOSEPHINE GILES, Weston Ohio. t.f.

STAGE CAREER AGENCY, 1493 Broadway, N. Y. C., Room 422, Bryant 1742. Personal Management. Productions, Stock, Musical, Chautauqua, Vaudeville. *Professional Coaching with Guaranteed Engagement.* Est. 20 yrs. t.f.

"Do You Want Material? I Can Write Material For You."
ACTS, SKETCHES AND MONOLOGUES
EDDIE (HAYDEN) O'CONNOR 1531 Broadway N. Y. t.f.

MADISON'S (new) BUDGET No. 18
Contains my latest monologues, parodies, double acts, sketches, minstrel first-parts, single gags, talkable farce, etc. ONE DOLLAR.—JAMES MADISON, 1493 Broadway, N. Y. 36-38

PLAYS
FREE Catalog of Professional and Amateur Plays, Sketches, Monologs, Minstrel Jokes, Recitations, Make-Up Goods, etc.
Fitzgerald Publishing Corporation
Dept. M, 18 Vesey St., New York 31-42

WHISTLING
Bird calls, trills, warbling double, tooth and finger whistling taught complete for stage or public work. Personal or mail instruction. Write for catalogue. LESLIE C. GROFF, 2828 Madison st., Chicago, Ill., Dept. M. 36-39

artificial flowers

ARTIFICIAL FLOWERS
Flowers for Stage and Orchestra. Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Write for Catalog H & T

beaded bags

WE CAN SAVE YOU MONEY
BEADED BAGS We Do Mounting and Repairing of Beaded Bags of Every Description
Manufacturers' sale of BEADED BAGS — $5.00 up
500 SAMPLES. All Real Bargains.
Egay Bros. & Co. Room 52, (Take Elevator) 158-160 W. 45th St., N. Y. C. t.f.

beauty culture

CARL—Ladies' Hair Dressing Salon. Specialist in Permanent Hair Waving. Formerly with Waldorf-Astoria. Room 103, 5 Columbus Circle, New York City. Phone Columbus 2418. 32-44

BEAUTIFY YOUR NAILS
"Clarkstone" gives your nails the polish and lustre of finest pearl. Full size tube 50c. CLARKSTONE IMPORTING CO., *Sole Distributors*, 1931 Broadway, N. Y. C. 36-38

business chances

ONE of the most important discoveries of the age. Millions are suffering from Rheumatism. An Herb that actually drives the most stubborn case of Rheumatism entirely out of the system. Many people have written us and say they are astounded at the results. The effect on the kidneys is simply marvelous. You bathe your feet in it for 15 minutes a day for 10 days. Agents are making money. Price 75c postpaid postpaid. Rheumatism Herb Co., Santa Monica, California.

clothing

Gowns, Wraps, Furs
IMPORTED AND CUSTOM MADE FOR STREET AND EVENING
To Sell or Rent REASONABLE PRICES
MME. NAFTAL 49 West 45th St., N. Y. Tel. Bryant 670 t.f.

AARON'S
Just opened the only Second-Hand Department Store in the World
OCCUPYING THE ENTIRE BUILDING AT
108 Sixth Ave., Bet. 45th and 46th Sts., N. Y. C.
Wonderful Assortment of
GOWNS, WRAPS, FURS
REMARKABLY LOW PRICES

IF

THAT MILLION DOLLAR WORD

How much better you would enjoy life IF you were not pestered by a legion of small ailments. IF that headache would not recur so frequently. IF you were not troubled with constipation. IF this and IF that—and a good many of them could be discarded—if you would try chiropractic adjustments.

LET ME EXPLAIN HOW—AND WHY

A. R. JOHNS, D.C., *Chiropractor*
185 Madison Ave., (Cor. 34th St.) Murray Hill 2573

clothing

DRESSES ADVANCE FALL STYLES
SIZES 16 and 18
Telephone: Madison Square 4949
MADAME IRENE HOSWATH, 241 5th Ave. N.Y.C. t.f.

A young lady in India has a stock of fashionable gowns, blouses, jumpers, all embroidered by hand. She also takes orders in Indian embroidery. Satisfaction guaranteed. Patronage solicited. Write today to Miss J. France c.o Post Master, G.P.O., Bombay, India. 32-44

FOR RESULTS Use The Market Place. That You will Get Results is Proved by the Large Number of Advertisers Using it. Rate 30c. a line with time discounts. 4 lines minimum space accepted.

chiropractors

CHIROPRACTORS are successfully removing the CAUSE of Stomach, Bowel, Liver and Kidney Trouble; Rheumatism, Troubles of the Head, Throat, Lungs and other Organs. Consultation free. Write for literature. A. R. JOHNS, Chiropractor, 185 Madison Ave. (cor. 34th), N. Y. C. t.f.

corsets

GOSSARD FRONT LACED CORSETS FITTED by experienced corsetieres. $3.75 up. Retail only; brassieres fitted; corsets to order. OLMSTEAD CORSET CO., 179 Madison Ave., at 34th St., N. Y. t.f.

costumes

TAMS COSTUMES of Every Description for Every Occasion — FOR HIRE—MADE TO ORDER
1600 Broadway, N. Y.
The largest costuming establishment in the world. t.f.

MILLER COSTUMIER PHILADELPHIA
Theatrical Costumers
256 So. 11th St., Philadelphia, Pa. t.f.

Charles Chrisdie & Co.
Telephone Bryant 2449 THEATRICAL COSTUMERS Established 1872
Costumes Made to Order, for Sale or Hire. Everything for Moving Pictures, Amateur Theatricals, Stock Companies, Bal. Masque. t.f.
562 Seventh Ave., Bet. 40th & 41st Sts., N.Y.C.

diamonds bought

MEARS & CO. Mears Building 46 Cortlandt Street New York City
Diamonds and diamond jewelry bought. This old established house positively pays the highest prices. Mail or express. 36-38

dramatic art

THEODORA URSULA IRVINE
Specialist in Preparation for the Stage. Teacher of Alice Brady. — Endorsed by Edith Wynne Matthison
Carnegie Hall, New York City, Studio 838, Phone 6321 Circle

film cement

VELVET FILM CEMENT
—$1.00 PINT—
Lamp Colors, Solvents, Carbons at reasonable prices.
CONTINENTAL DRUG AND CHEMICAL WORKS
371 Whyte Ave. Send for list Brooklyn, N. Y. t.f.

for sale

Letter Heads Get Our Samples of Letterheads, Dodgers, Etc.
Lowest Prices Wellman Printing Co.,
Huntington West Virginia t.f.

for sale—pianos

Everett large size Grand Piano worth $1500.00 for $950.00 consider terms. For app. call Rogers Park—1557 or address Mrs. Wergedahl, 1611 Albion Ave., Chicago, Ill. 36-38

furniture

UPHOLSTERED Sofas and Chairs and Windsor Chairs, Sofa tables, odd tables and Consoles and mirrors. Direct from factory at distinct savings. Chairs $19 to $135. Sofas $118 to $200 Crated and freight paid. Photos sent. Ruder Bros., 21 E. 40th St., N. Y. City. t.f.

furs

FURS OF QUALITY at wholesale prices—30% discount. Mention articles desired and write for illustration.
HERMAN REEL CO., 601 S. Michigan Ave., Chicago t.f.

lawyers

F. L. BOYD
17 N. La Salle St. Chicago, Ill.

music buyers

Join Our Music Club
Stop paying high prices for music. $1.00 Fee per year entitles you to purchase all music at cost. One piano selection FREE every month. We guarantee satisfaction or refund your dollar. THE MUSIC CLUB, Marshall, Michigan.

photoplays

MICHEAUX FILM CORP.
Producers and Distributors of
HIGH-CLASS NEGRO PHOTOPLAYS
538 So. Dearborn St. Chicago t.f.

plays

BOOK PLAYS FOR SALE—Royalty Plays for Lease. Send stamp for list. Established in 1891. Also complete line Lockwood's Theatrical Makeup. BENNETT'S DRAMATIC EXCHANGE, 36 W. Randolph St., Chicago. A. Milo Bennett, Manager. t.f.

pleating & stitching

HEMSTITCHING—Specializing in theatrical work. Accordion and Knife Pleating. Pinking buttons covered and buttonholes. Send for price list. B. Goldsmith & Co. 626 6th Ave., New York t.f.

scenery

Columbia Scenic Studio
Columbia, South Carolina t.f.

SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
1713 Central Ave., Kansas City, Kansas 32-44

Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor, from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1657. 4-J.

BEAUMONT 220 W. 46th St., N. Y. City Phone Bryant 9448
The Leader in Cycloramas and Drop Curtains for all purposes. Made to order or rented. t.f.

SCENERY—Costumes, Properties—BATIK Lighting effects for Actor Production
Russian Arts and Crafts Studios
47 West 49th Street, Circle 2486, New York

The Fabric Studios, Inc.
Suite 201-M, 177 N. State Street
(Opposite State-Lake Theatre) CHICAGO
Curtains, Cycloramas, Settings and Decorations in Plush, Velvet, Satin and Sateen. Elegantly draped or elaborately painted. Sold on easy payments. Furnished on Rental. t.f.

The Market Place

shoes

SHORT VAMP SHOES For Stage and Street
Long Wear at Low Price
Get 10% Discount Card
J. GLASSBERG
225 W. 42d St., New York (o-o

slides

RADIO SLIDES
PATENTED
Can be written on a typewriter like a letter
RadIO Mat Slide Co.
121 W. 42nd Street New York City t.f.

song writers

DO YOU COMPOSE? Don't publish songs or Music before having read our "Manual of Song-writing Composing & Publishing," indispensable to writers. 25c. Bauer Music Co., 135 East 34th St., N. Y. t.f.

song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

stage lighting

STAGE LIGHTING—MECHANICAL EFFECTS—PLUGS—PIN CONNECTORS AND STUDIO SUPPLIES
THEATRICAL EQUIPMENT CO., Inc.
626 Tenth Ave. N.Y.C. Phone 6339 Longacre t.f.

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 321 W. 50th St., New York City
Send for Catalog H. D.

stage lighting

EFFECTS Clouds, Waves, Ripples, Rain, Snow, Fire, Waterfalls, Transformations, Etc.
Spot-Lights, Stereopticons and Accessories
Wholesale and Retail C. NEWTON,
305 W. 15th St., N.Y.C., Tel. 2171 Chelsea t.f.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street New York City

ONE LARGE ADVERTISEMENT in center of the Market Place which is Free will earned enough results to pay for a small advertisement for 1 year. Write for particulars.

tights

TIGHTS Spangles—Beads—Jewelry
Tinsel Cloth, Trimmings, etc.
J. J. WYLE & BROS., Inc.
15-20 E. 27th St. New York t.f.

FOR SALE—What Have You to Sell? Whatever it is, the market place will sell it for you. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

violins

VIOLINIST Laugn Crystal E Strings, per d., $1.50. Bernhard's Silver Steel E (imported), per doz., $1.00. Send for sample and wholesale price list of strings for all instruments. GILBERT & LEUDER 424 Cass St., Milwaukee, Wis t.f.

IDEAS FOR ALL OCCASIONS
can be found
by exploring
these pages

wanted jewelry

FRANK C. HUTCHINSON buys diamonds and other precious stones, also individual pieces of jewelry from private collections or jewelry estates to be settled. 346 Madison Avenue, New York. Tel. Vanderbilt 9527 t.f.

L. HALPERT Cash and get a Square Deal
P. ZINNER Full value paid for Diamonds
Jewelry, Pawntickets, etc.
Private Offices: 141 W. 42nd St. nr. B'dwy N.Y.C. t.f.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 133 W. 44th St., N. Y.

JACK NELLIE
Orben Dixie
Two live ones in cork
Always Working

ADA MEADE
Management, Klaw & Erlanger

ROGER LYTTON
Columbia University Vand. 900

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

HAZELL COX
In "Passing Show of 1919" Management, Messrs. Shubert

MAURICE AND **LEONORA HUGHES**

GEORGE
McKAY
OTTIE
ARDINE

Louis Stearns
Character Leads
Green Room Club Bryant 407

FRANK P. DONOVAN
Director Film Specials
Bryant 407 Green Room Club, N. Y.

Frank Mayo
Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Room Club

SEE ALL THE SHOWS IN YOUR TOWN

¶ DRAMATIC MIRROR issues a pass card to all of its correspondents. This card is good for two complimentary seats for every show that comes to your town.

¶ All you need do in return for this pass card is send in a report of the shows you see.

¶ If you want to become a correspondent tear out this advertisement, write your name and address in the margin and send it in today before someone else beats you to it.

¶ If you live in New York City or Suburbs come in and ask for Mr. Hoffman.

DRAMATIC MIRROR, 133 West 44th Street, NEW YORK

DORIS MAY

The latest Robertson-Cole star whose picture, "The Foolish Age," is acclaimed a big success. Her next picture will be called "Eden and Return"

Page S. Jay Kaufman!

AN actor came in to see me a few days ago and among other things said, "I think someone should start a movement to erect a monument to Sam S. Shubert. Has it ever occured to you that the growth of the theatre in this country is largely due to him? He fought the syndicate. He began it. And his fight resulted in great things for everyone connected with the theatre. The actors had to take what they were offered before he came into the theatre. A leading man could never get more than $200. And his salary was never raised. He was lucky if he got that. The competition Sam Shubert brought to the theatre raised the salary of every actor and actress. And raised it to many times what it was. Then there is the author. How many plays a year were produced and how little the author got! Think about the figures and you will see what I mean. The more theatres the more plays were required. That's the whole thing in a nutshell. And finally the theatre owners and the business people who make money out of the theatre. I am not a star and I do not earn a great deal of money but I'll be willing to start the fund."

What do you think of it?

On Published Plays

I see that "Dulcy" is about to be published and that "The Harp of Life" has been published. Good. "Dulcy" is a better play than "The Harp of Life," but it isn't so much a question of the particular play as of publishing good plays.

Which reminds me that you may be interested to know how the famous Manchester Theatre in England came about. Books did it.

Miss Horniman began the Irish Players in Dublin. Not Lady Gregory as so many think. And she toured with the company. And took all sorts of printed books with them. These books were placed on sale in the lobby of each theatre where they played.

Manchester is a manufacturing town. And yet Miss Horniman found that more books were sold there than in any other town in England.

So she gave them a repertory theatre!!!!!!!

On "No Acting"

Sam Forrest was telling me the other day that the days of acting are past. "There is no acting these days. I mean acting of the Booth and Barrett order. To be sure there are Sothern, Mantell and a few others who are struggling against the tide, but even they are repressed into the so-called modern acting Modern acting isn't really acting at all. It's playing. Playing requires a great deal of intelligence in some cases but more often it requires merely a personality. Or an individuality. I thing of the difference between the way Julia Arthur would have acted Lady Macbeth twenty years ago and the way she acted it with Lionel Barrymore a few months ago. If an actor of the old school walked into one of our theatres to-day and saw one of our plays he would not believe it was a play. All the theatre is gone. And even in the theatres as buildings all the theatre is gone. To-day it's all art. Art! As David Belasco says, 'Art in the theatre these days seems merely to be a cheap way of producing a play.'"

PAULINE FREDERICK

Who has completed her picture, "The Lure of Jade," and is now at work on "Judith of Blue Lake Ranch," both R. C. productions

On Grasso

And so I suggested to Mr. Forrest that he go to the Theatre Royal and see Grasso.

The Royal is on the Bowery.

And yet Grasso is a great actor.

I can't understand it.

Surely the Italians would go to a Broadway theatre to see him. And this would give him an uptown audience. In London I saw him at the Hippodrome.

Why must he act on the Bowery here?

On Hopwood

I have been in again to see "The Demi-Virgin." Not that the play interested or amused me. It didn't. I wanted to see again just what the Hopwood writing was like in this play. And it's amazing. There are any number of the oldest wheezes and jokes which have done service since the year one. And yet there are just as many neat things. I wonder if my theory of someone rewriting Hopwood and Hopwood not objecting isn't right. In any case Avery Hopwood has done some of the finest work done by an American. And he is rich. Now why can't he afford to forget these money-making farces and do a farce as fine as "Fair and Warmer" which will make money too?

On Blue Laws

Someone sends me a copy of an article which appeared recently in the *Nation*. "Methodist Blue Laws," by J. Henry Smythe, Jr. I think it is so good that I am reprinting it in its entirety:

"On the statute books of the Methodist Episcopal Church since 1872 has been a prohibition to members, under penalty of expulsion, of dancing, theatre or circusgoing, cardplaying, and so forth. Owing to the protests of dancing teachers' societies and of theatrical organizations which deny that dancing and theatregoing are 'obviously of misleading or questionable moral tendency,' these amusement blue laws have recently been much in the national limelight. Many leading Methodist annual conferences last year urged repeal of these legislative blunders, including the New York, New York East, New Jersey, Newark, New England, New England Southern, the Central Pennsylvania, and the Chicago Preachers' Meeting. These public memorials also brought the subject into the newspapers.

"A natural corollary to these recreation rules is that those in the amusement profession are not welcome in the Methodist Church. Public opinion may merely sympathize with the Methodist lawmakers over the problems of the long-regretted amusement ban. There is, however, only resentment toward Bishop Joseph H. Berry's attitude concerning people on the stage. As senior bishop and as spokesman for the Board of Bishops on November 28 last, he was quoted as 'making it plain that neither actors nor persons who went to theatres were wanted in the Methodist Episcopal Church.' As Mr. Frank Gillmore, executive secretary of the Actors' Equity Association, has well pointed out, this tells over 80 per cent. of the inhabitants of the United States that they are not wanted in the Methodist Church!'

"The *Christian Advocate*, the leading Methodist paper, on April 29, 1920, admitted:

"'Forty-eight years ago a General Conference wrote into the Discipline a paragraph specifying certain forms of amusements, indulgence in which should render the guilty member liable to expulsion. This law, generally speaking, has never been enforced, but still remains on the statute book (¶ 280), an embarrassment to pastors and a hindrance to many conscientious members. It is plain that the law should be repealed or enforced, and enforcement became impossible when the moving-picture theatre came into being. Since then every Methodist has been a lawbreaker.'

"Bishop E. J. Richardson, of Atlanta, Georgia, was also quoted last fall by an Atlantic City paper as saying:

"'The Methodist Church's attitude against dancing is well known, and persons who wish to dance should not try to force themselves into the church but should join another. Our church does not believe that a dancer will be unable to enter the Kingdom of God, but it is opposed to dancing and will so continue.'

"Dr. James R. Day, chancellor of Syracuse University, told the 1912 General Conference at Minneapolis:

"'Have we an amusement rule that is respected by our people? But worse than that it is not simply a resistance of the rule that is embarrassing us, but the new order of things introduced a contention into the Methodist Episcopal Church and is responsible for the constantly increasing strife throughout our entire union. And the difference of opinion is between men of apparently equal spirituality and devotion. It is a division of good, earnest and honest congregations.'

But not on the amusement issue alone is the great Methodist Church way behind the times. There are other than amusement blue laws which might well be revised."

On The Equity Ball

The Equity Ball will be given at the Astor on November 19th.

And Hassard Short is the general director.

Do you want to know anything about it?

The two pageants he staged at the dances given by the Equity are still fresh in my memory. The one rather pretentious. The other quite simple. But both old world doings that made his future as a director.

"SAWING A WOMAN" PROVED TO BE OVER FIFTY YEARS OLD

Magician Monthly Reproduces Handbill Advertising Illusion in Music Hall During the Early Eighties

THE much discussed origin of the magical illusion known as "Saw a Woman in Half," which has been claimed by a number of different vaudeville acts, and which is still being argued between Horace Goldin and P. T. Selbeit, has apparently been settled in the recent issue of the Society of American Magicians Monthly, of which Harry Houdini is the editor. In this issue, a reproduction of a handbill, which is said to be about fifty years old, is printed, advertising the "Sawing a Lady in Half" illusion at the Winchester Music Hall, which, according to records, passed out of existence before 1884.

Horace Goldin is still appearing with the illusion, and has at least two other companies doing it over the Keith and Orpheum circuits. Selbeit, who claims to have originated the illusion over twenty years ago, is appearing over the Shubert circuit featuring the illusion, and recently announced that he has several companies under his direction playing in Europe with the feature.

According to the handbill of the Winchester Music Hall, which was then situated at Southwark Bridge Road, in that city of England, the illusion was being offered by a Professor Hengler, throughout the large cities and provinces of England to great success. "M. U. M.," which is the name of the American Magicians' herald, reproduces exactly the handbill as printed in those years and states the fact that the bill must be from the early part of the '80's, as no record of the Winchester Music Hall appears in the Era Almanac after 1884.

Lipkowska to Sing with Chicago Opera

Mme. Lydia Lipkowska, prima donna of "The Merry Widow," which closed on Saturday, October 22d, at the Knickerbocker Theatre, and which is to open a transcontinental tour shortly, will be released from her rôle, by arrangement of Henry W. Savage with Miss Mary Garden, for one performance with the Chicago Opera Company of "The Snow Maiden." Mme. Lipkowska made her first great success in the title rôle of this opera of Rimsky-Korskoff's at the Imperial Opera, Petrograd, and was under contract to sing it this season with the Chicago Opera Company when Mr. Savage sought her for "The Merry Widow." Miss Garden offered to waive the contract between Mme. Lipkowska and the Chicago company if Mr. Savage would release the young Russian prima donna for this one opera. "The Snow Maiden" or "Snegorotchka," as it is called in Russian, will have its American premiere early in December.

* * *

Guild Opens Eighth Year

The Catholic Actors' Guild will entertain its members and friends at the Cort Theatre Sunday evening, October 30th, in celebration of its eighth anniversary. Admission will be by invitation and the entertainment will be provided by the members of the Guild, closing with an act from "Only 38," starring Mary Ryan.

The program has been arranged by President Brandon Tynan, assisted by Gene Buck. The speakers of the evening include Judges Victor J. Dowling, Alfred J. Talley, W. A. Brady, Wilton Lackaye and Rev. Dr. John Talbot Smith.

* * *

College Benefit at Garrick

The Vassar Salary Endowment Fund has bought out the Garrick Theatre for the night of November 4th. On that evening, "Ambush," by Arthur Richman, will be given for the benefit of the drive which is raising $3,000,000 for the college.

Girl Sues National Winter Garden

Sue Milford, whose real name is Susan Black in private life, brought suit last week against the National Winter Garden Company, Inc., for $1,000 damages for alleged breach of contract. Miss Milford claims that she entered into a contract in September of the current year with the company whereby they were to employ her for the season of 1921-1922 at a salary of $45 a week.

On October 8th, she claims, she was discharged for no apparent reason, which discharge, she says, damaged her to the extent of $1,485, and now asks for a judgment of $1,000.

* * *

"Mainstreet" Opens Monday

Kansas City, Oct. 25th.—The new Mainstreet Theatre here, which is to be a part of the Orpheum State-Lake chain, will be formally opened on Sunday, October 30th. Martin Beck and Mort Singer are now on their way here to attend the opening.

Eddie Foy is heading the opening bill, which includes Edith Clifford, Ed Janis Revue, the Swor Brothers, the Four Camerons, Thalero's Circus.

* * *

Opening of "Chi Chi" Postponed

Wilkes-Barre, Oct. 26.—The opening of Shubert's new show "Chi Chi," which was scheduled for a try-out by the Grand Stock Company, here during this week, prior to selection of company for New York opening, has been postponed one week to provide for more rehearsals. The first performance is now scheduled for October 31st, and will be witnessed by a number of the Shubert representatives.

* * *

Shuberts Get Waite Hoyt

Waite Hoyt, who opened in vaudeville last week with his father, Ad Hoyt, the minstrel-man, have been signed by the Shuberts for their vaudeville circuit. The act started on their route at Fox Audubon theater this week.

MILTON SILLS

Who is playing prominent rôles with Pauline Frederick in Robertson-Cole productions

Keith's Band to Honor "Scotty"

A unique honor and distinction have been conferred on the 400 members of the Keith Boys' Band. This juvenile organization has been officially invited to "report" in Boston to-day (Thursday) to participate in the unveiling of the monument erected to the memory of "Scotty," the Brookline newsboy who fell in the World War. This function has been arranged by two committees, one representing the State of Massachusetts, of which Vice-President Coolidge is the head, and a municipal group representing the Boston Commonwealth. These committees obtained E. F. Albee's permission for the transfer of these youngsters, who recently received a word of praise from John Philip Sousa, to Boston. They left from the U. S. Navy dock at the foot of Ninety-sixth Street at 6 A. M. this morning.

The transportation will be effected on two U. S. N. destroyers, the *Herbert* and the *Schenck*, and arrangements are in charge of Captain Bennett, chief of staff under Admiral Long of the Atlantic Division.

* * *

"The Straw" Opens Nov. 7th

"The Straw," Eugene O'Neill's new play, will be produced by George C. Tyler at the Greenwich Village Theatre on Monday evening, November 7th. For the presentation of the drama on the stage Mr. Tyler has assembled a cast of players which includes Margalo Gillmore, John Westley, who is directing the rehearsals as well as playing one of the leading rôles; Harry Harwood, Robert Strange, George Farren, George Woodward, Nora O'Brien, Jennie Lamont, Grace Henderson, Frederick Mosely, Alice Haynes, Grace Fisher, Fred Keating, Archie Curtis, Norris Millington, Viola Cecil Ormonde and Richard Ross.

* * *

Theodore Irvine Returns

Theodora Ursula Irvine, returned to New York last week and is again giving her dramatic lessons at her studio in Carnegie Hall. Five of her pupils are now appearing in "Liliom." Miss Irvine recently returned to New York from Hollywood, Cal., where she was giving courses to motion picture actresses.

"Thank-U" Holds Contest

John Golden offers a cash prize of $50 for the best letter of not more than 100 words on the subject, "Do 'Thank-You' Jobs Pay," to be addressed to the Longacre Theatre, where the Winchell Smith-Tom Cushing Comedy, "Thank-U" is playing. The letters must be received not later than Thanksgiving Day, November 24, which Golden in his announcement calls "Thank-U" Day. To encourage immediate contributions the manager also will award a box for a performance each week to the best letter received during the seven-day period. All will then be considered in the final cash award. "Thank-U" jobs, according to the authors, are those of underpaid newspapermen, ministers, teachers, doctors, and even mothers.

* * *

"Pop" Opens Nov. 3rd

After having fallen out a week ago as partner with Arthur Hammerstein, who has since been going it alone, in the production of "Pop," A. H. Woods has once again joined hands with Hammerstein. The two will present "Pop," at Atlantic City next Monday, (Nov. 3) with a view to early New York presentation.

The cast first given has been somewhat revised. Besides O. P. Heggie, it includes Joe Allen, Leah Winslow, Edgar Nelson, Catherine Duffin, Harold Vermilye, Rose Ludwig, Raymond Hackett, Lucille Webster, Harry Boller and Charles Carter. "Pop," which is the work of Frank Mandel and Oscar Hammerstein 2d, is a comedy in three acts.

* * *

Equity Ball on Nov. 19th

The Actors' Equity Association's Annual Equity Ball will be held at the Hotel Astor, Saturday, November 19. Hassard Short will act as general director and has prepared an entertainment feature that promises to eclipse the "Midnight Follies" of last year's ball. The Business and Finance Committee includes Ralph Morgan, chairman; Helen MacKellar, John Emerson, Ernest Truex, Ernest Glendinning and Frank Gillmore, *ex officio*. The personnel of the other committees will be announced later.

* * *

Fire Stops Performance

About 2,000 persons left B. S. Moss's Regent Theatre in Seventh Avenue, near 116th Street, on Sunday evening, without bothering to ask for seat checks on learning that firemen were at work on a small fire in a basement storeroom. At least 2,000 entered the theatre half an hour later when Joseph Conley, the manager, shouted to the crowd gathered in the street that the last spark was extinguished and everybody could come back.

* * *

"The Lonely Heart" Opens

Baltimore, Oct. 25.—"The Lonely Heart," a new play by Edward Sheldon, in which the Messrs. Shubert are presenting a cast headed by Basil Sydney, formerly leading man for Doris Keane in "Romance," and Margaret Mower, opened at the Auditorium Theatre here last night. The show will be seen in New York shortly.

Is That So!

BARRY MACOLLUM makes his vaudeville debut this week in *Lucky Joe* a character comedy by *W. D. Hepenstall.* Supporting him are *Mary Ricard, Emmett O'Reilly* and *R. Henry Handon. Whitford Kane* staged the playlet.

Marguerita Sylva will resume her vaudeville tour in a fortnight. She will appear for ten weeks in this form of entertainment and early in January will appear in a new social comedy in New York.

Ruth Nugent, a daughter of *J. C. Nugent* well known playwright and actor and *Elliott Nugent,* now appearing in *Dulcy* has joined *Mae Marsh* in "Brittie" at Buffalo. This play is due for a Broadway presentation in two weeks.

Arthur Hohl, Louis Wolheim, Kathleen Molloney and *Ethel Dane,* have been engaged for *Gladys Unger's* play "The Fair Circassion."

John Butler and *Mrs. Butler* (*Blanche Benton,* the "Mrs. Johnnie Walker" of the play), who are appearing in "Just Married" at the Nora Bayes Theatre, celebrated their Paper Wedding—one year of marriage—last week.

Elizabeth Valentine, wife of *Thomas Lowden,* author of "The Champion," has joined the *E. H. Sothern* and *Julia Marlowe* company, which comes to the Century Theatre Monday, October 31st. *Miss Valentine* was leading woman with *Mr. Sothern* in "If I Were King," "Lord Dundreary," and other plays.

* * *

Benefit for Foundling Hospital

A benefit performance in aid of the New York Foundling Hospital will take place at the Hippodrome on Sunday night, Nov. 6. Al Jolson has volunteered his services, and a number of other well-known players are also expected to appear. The Foundling Hospital, of which the Sisters of Charity are in charge, has been in existence since 1869, and cared last year for 2,109 homeless children. Tickets for the benefit performance are obtainable at the hosptal.

* * *

Stuyvesant Players Rehearse

The Stuyvesant Neighborhood Players, the formation of which was announced last week, are rapidly progressing toward their initial bill.

Included in the announcement of the plays is the "Fourth Mrs. Phillips" by Carl Glick of "Smart Set" fame, and "The China Pig" by Evelyn Emig, founder of the Incubator Theatre in Washington and previously associated with the dramatic department of Vanity Fair.

* * *

Rueben's Opens Annex

The opening of Rueben's Annex, an addition to the 59th St. Rueben establishment, is another step which makes the name Rueben more of an institution than the original sandwich with which it started its history. This store which now has a seating capacity of 500 has been designed and constructed under the personal supervision of Mr. Rueben and certainly is a credit to his good taste.

Madame Hermann, who is now appearing in vaudeville with an illusion offering, denies the report that she is to add the "Sawing a Woman in Half" illusion to her act.

Irene Castle

has accepted a route of twenty weeks over the Keith circuit and will open in Boston on November 14th.

Sybil Vane returned to New York last week from London where she had been appearing over the Moss Empires circuit.

Mae Marsh is playing her last week on the road in Buffalo this week in "Brittie," the show coming into the big city shortly.

Richard Strauss sailed from Cherbourg on the Adriatic this week and is expected to arrive here on Friday. He will open his American tour next month.

Marjorie Rambeau purchased a home in the Sutton Square Colony last week.

Butler Davenport is reviving "Differences In Gods" at the Bramhall Playhouse to-night, Thursday.

Capt. Everett Butterfield

who is appearing in "Main Street," will be married to Miss Leah May, of Augusta, Ga., on November 6th.

Carl Carlton will produce a new serious play by *Cosmo Hamilton* in New York shortly.

Norma Lee and *Elliott Nugent,* both members of the "Dulcy" cast, were married to each other last Saturday morning.

Roland Young, last seen in "Rollo's Wild Oat," will be seen at Proctor's Mount Vernon theatre this week in a sketch written by *Clare Kummer.* He will open there on October 27th, prior to a tour of Keith vaudeville.

Everett Butterfield, the actor, who is now playing the part of *Guy Pollock,* the lawyer, in "Main Street" at the National Theatre, is to be married on November 6th to *Miss Leah May,* a society girl, of Augusta, Ga. The wedding will take place at the home of *Miss May's* uncle, *George Cowan,* in Boston.

Bertram Peacock

who sings the leading role of *Franz Schubert* in "Blossom Time," the operetta based upon incidents in the life and melodies of the latter, at the Ambassador Theatre, has appointed *Charles D. Isaacson* as chairman of the committee which is fostering a movement for a fitting memorial to the great composer.

* * *

Benefit for Music Union

San Francisco, Oct. 24th.—The Musicians of this city will hold a special benefit here on November 1st, at which three musical directors of the picture houses here will lead one of the largest orchestras ever assembled in this city. The directors are Herman Heller of the California, Gino Serveri of the Imperial and Ulderico Marcelli of the Tivoli.

MABEL BALLIN

Featured with Norman Trevor in the Hugo Ballin production "Jane Eyre" released by Hodkinson

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Suitable Ad dresses to the Office of the Association

The George Nardine Company is stranded in Cornwall, Ontario, according to a report which has just reached our offices.

Mr. William A. Brady is taking over the management of the company organized by Mr. Louis Mann, according to press reports. It appears that Mr. Mann had difficulty in casting his company, and so was forced to relinquish his control.

And that reminds us that about 350 of our members are receiving the official magazine of the Fidelity League at the theatres at which they are playing. That must bring the mailing list to nearly four hundred.

Grasping agents have been the targets for a deal of criticism. It seems only fair to speak a good word for the other kind. For example, there is a chap who last week refused to do business with an independent manager who refused to issue Equity contracts. This agent stated frankly that he thought the actors' organization was a fine thing, that the very nature of his business made him desire to protect the interests of actors wherever possible, and that he was not going to give "aid or sustenance to their enemies."

We don't like to mention this agent's name, as it might get him into difficulties. But we think that in the end he will find that he has thrown bread upon the waters which will come back to him sevenfold.

A manager who tried to issue Chorus Contracts calling for nine performances a week naively explained to our representative that he was quite justified by the fact that he was paying his people above the minimum salary. We were forced to point out that the Basic Agreement must be maintained under any circumstances. We cannot leave it to a manager's discretion to pay what he thinks is a fair advance above the minimum to cover the extra performances; his advance might not come to more than fifty cents a week, if this precedent were established. Eight performance a week contracts must be issued, regardless of salaries.

Another Equity representative, who is visiting companies in Canada, met with disaster when his hotel burned down in Canada. That representative was Mr. George S. Trimble. He lost all his effects in the fire.

At the last meeting of the Joint Arbitration Board it was decided that the words in the contract, "during the ten days of rehearsals by the actor," did *not* mean that one could be dismissed after the tenth rehearsal had been completed and the company dismissed for the day.

We have just lost a case, that of the summary dismissal of one of our members by a manager who did not give the customary two weeks' notice, because this member had accepted a subsequent engagement from this very manager and had not lodged the complaint until six months after the incident occurred. Moral: Notify the office within a reasonable time.

FRANK GILLMORE,
Executive Secretary.

S. RANKIN DREW POST TO HOLD BIG MEMORIAL ON NOVEMBER 11

Open Services in Longacre Square for Theatrical Profession —10,000 to Be Accommodated

ARRANGEMENTS are now being made for a special memorial service to be held in Longacre Square on Armistice Day, Nov. 11, at 11 A. M. It will be held under the auspices of the S. Rankin Drew Post of the American Legion. The service which will commemorate all the men of the theatrical fraternity who gave their lives during the recent war, is probably the biggest thing of its kind ever attempted. The B. F. Keith organization is gladly cooperating with the American Legion and they have called off their service which they had scheduled to hold at the Palace Theatre at noon the same day.

Major Ray Hodzen is making arrangements for the entire 71st Regiment to be on hand for the affair which will lend an effective military touch to the occasion that will be appropriate. The Keith's Boy Band will offer selections in their own style, and a firing squad from Governors Island will be present to add to the honor of the occasion.

The service will be conducted by Father Peter F. Hoey. E. H. Sothern will read a poem which he has specially secured for the event. A gathering of 10,000 people will be accommodated in the square and a squadron of police has been appointed to handle the crowds.

There is to be an amplifyer arranged which will carry the voice of President Harding to Longacre Square as he reads his speech at the grave of an unknown soldier at Arlington.

Buckner's Hat In Ring

Arthur Buckner, has his hat in the ring once again. This time it is said that he has come back stronger than ever, in producing girl revues. His first revue opened last Sunday night in The Arcadia Panel Room, Brooklyn, billing his revue as "Buckner's All Girl Revue, Under Twenty," but as the writer had the honor of being one of the invited guests (paying his own way) if he were asked if it were true that Buckner's girls were all under twenty, we would say yes, so far as salary were concerned.

One must hand it to Lil' Arthur, for he certainly can get up a good revue; not only are the costumes pretty, but the show itself is well produced. Credit must be given to the costumer who designed the entire revue, for they are ones that would show up at any Broadway Cabaret. It is said that Buckner has incorporated, and has opened rehearsal rooms on the fifth floor of the Broadway Central Building, with business offices on the fourth floor.

* * *

Cabaret Singer Found Dead

Chicago, Oct. 26.—The silk-clad body of pretty Mrs. Blanche Otten, 28, a cabaret entertainer, was found in a gas-filled room in her apartment at 327 E. Fifty-third St. to-day. Beside the body was a piece of perfumed paper upon which had been scrawled the words "Really wonderful man." A half-full whisky bottle was in another room.

It is believed by the Fiftieth St. police that the young woman committed suicide. They are unable to supply a motive, however. She has not been living with her husband, Bernard Otten, a musician, for some time, it is said. Efforts were made to reach him at the Grant Hotel, where he lives.

* * *

Gordon Dooley In "Follies"

Gordon Dooley, who recently appeared with his late brother, William Dooley, in vaudeville, is joining the cast of "The Greenwich Village Follies" this week. The act, which he did with his brother and the Morin Sisters, is being sent to the storehouse.

"Mecca" Opens In Phila.

Philadelphia, Oct. 25.—"Mecca" a musical extravaganza of the Orient, opened at the Sam. S. Schubert Theatre last night and was received with great enthusiasm. It is easily the greatest spectacular production ever presented in Philadelphia and its three acts, and eleven scenes revealed a wealth of scenic effects carried out on a stupendous scale. What "Mecca" lacks in plot it more than makes up in dancing and costuming, and the performance of the Fokanine Ballet was an inspiration.

The costuming is daring to an extreme. Fortunately there were no beach-censors present at last night's performance or they would have worked overtime. The costumes were long on trouserettes but more than short on everything else. Gladys Hanson's dramatic acting, the clever comedy characterizations of Thomas Leary and Ida Mulle and the marvelous dancing of Martha Lorber are the high lights of "Mecca." Judging b ythe overflowing house and the enthusiastic reception "Mecca" will have a record run in Philadelphia.

* * *

Grace George Rehearsing

Grace George began rehearsals this week of "A Royal Scandal," a play of romantic love in which she is to appear as Marie Antoinette, under the management of William A. Brady. The piece is from a foreign source, and is being produced by Miss Grace George. Charles Cherry, as leading man, and Walter Ringham, and Douglas Wood have the principal men's rôles. The leading feminine rôles are taken by Miss Betty Wales and Mme. Marguerite Barry. Other members of the cast are Herbert Ashton, Basil West, John Gray, Craig Ellis, and Countess de Montemprey.

* * *

Ed Wynn Opens Nov. 7th

After preliminary road tour embracing Atlantic City, Pittsburgh, Cleveland, Detroit, and Toronto, A. L. Erlanger by arrangement with Bertram C. Whitney will bring Ed. Wynn, and his new musical offering, "The Perfect Fool," to the George M. Cohan Theatre opening Monday evening, November 7th. Julian Mitchell staged the show.

ETHEL GRANDIN

Charming Metro player who is supporting Gareth Hughes in "The Hunch"

Nobody Loves a Fat Man!

Poor George! Of course it's not his fault if he weighs three hundred more or less, probably more, nor that he can't buy ready made clothes in an emergency. George, you know, is George S. Trimble, travelling secretary for the Actors' Equity Association. His last appearance was in "The Melting of Molly."

Well, George was up in Ottawa last week. He was stopping at the Russell Hotel right next to the Dominion Theatre, a vaudeville house. A fire started in the theatre which spread to the hotel, and George along with the rest of the patrons fled forth from his room in scanty garb. Everything but the expansive B.V.D.'s which he wore went up in smoke. George sent a frantic wire to the Equity. After three of these pathetic appeals for aid (meaning money—his was burned, you know) the Equity came across with two hundred dollars. So far—so good. At least it would suffice to buy covering for his B.V.D.'s. But there weren't any clothing establishments that carried extra sizes, and George didn't know any tent-makers right on the premises. So he had to wait and have something made up to order. As far as we know, as we go to press, George may still be airily clad in the aforementioned . . . . Poor George!

* * *

"Good Morning, Dearie" Nov. 1

The opening of "Good Morning, Dearie" at the Globe Theatre is announced for Tuesday night of next week. This is a musical comedy by Anne Caldwell and Jerome Kern, and will have a cast headed by Louise Groody, Oscar Shaw, Harland Dixon, Ada Lewis, William Kent and Maurice and his new dancing partner, Leonora Hughes.

* * *

Janis Selecting Costumes

Costumes for Chas. Dillingham's next production of "Elsie Janis And Her Gang" are being designed by Charles LeMaire and William R. Barnes. Miss Janis promises many novelties in the dressing of her production, the costumes of which are being made for herself and entire company by Brooks.

De Courville Opens In Canada

Toronto, Oct. 25.—Albert de Courville (London's Flo Ziegfeld) has brought us a revue that should meet with Canadian favor wherever shown.

"Hullo, Canada" made its debut at the New Princess Theatre, here last week. It is a typical London revue, and is in a class by itself. The comedy lines are characteristic of the English stage, and did not always secure the laugh intended. Harry Tate is a real comedian and was very funny in "Rehearsing a Melodrama," his skit, "On the links," was a scream. There was only one fault to find; he did not appear often enough.

Miss Shirley Kellogg has a pleasing personality, and wears her wonderful dress creations with stunning effect.

The music is ordinary, there being but two numbers that may be classed as hits, "The Rainbow of Flowers" and "The Rag From Home" which Miss Kellogg offered with pleasing results. The settings are simple but very effective, measuring up to the standard of those seen on the side of the line, even surpassing at times for colorful numbers. The chorus has been hand picked and are well trained, what they lack in voice is made up in the dancing numbers. "Hullo, Canada" is going to have twenty-two weeks of success.

* * *

Bertram Gets Twelve Wins in Chess Tournament

The second annual Chess Tournament of the National Vaudeville Artists Club was held in the grand ballroom of the clubhouse, on Saturday evening, October twenty-second. Robert Bertram, who was the challenger, achieved the unusual distinction of playing twenty people all at the same time. The playing started at eleven sixteen in the evening and ran until four twenty-five in the morning, covering a period of five hours and forty-one minutes. The final score resulted in twelve wins, three draws, and five losses.

Ray Stever, Anthony Andre, Kenneth Hall, Bob Robins, and Henry Chesterfield, (who is secretary of the N. V. A.) won.

The draws were, Sidney Yates, Harry Stone, and Sol Hecht.

Those in the large number of losers were Sam Liebert, Leo Young, Winnie D. Crawford, Jess Marshall, Toney Fernandez, and Thomas Milykin. In the list of those who resigned were Major Doyle, John W. Cox, Mrs. Jess Marshall, Dorothy "Niobe" Stone, Herman Paley, and Eugene D'Avigneu.

* * *

"The Last Waltz" Closing

This is the final week of "The Last Waltz" at the Century Theatre. Next Monday the Oscar Straus operetta, with Eleanor Painter in the prima donna rôle, begins a transcontinental tour, with the credit of having remained at the Century Theatre longer than any play ever produced there. The 200th performance of "The Last Waltz" occurs on Friday evening (October 28), and this will be the occasion of a special celebration on the Century Roof. The operetta was first produced on May 10 and was one of the few productions that successfully withstood the terrific heat spells of the past summer.

SHUBERTS ADD TWO HOUSES TO LIST

Erie and Detroit Houses Secured

The Shubert Vaudeville Circuit added two more theatres to it's list of houses this week, one of which is in Erie, Pa., and the other in Detroit. One house will be a three-day stand, while the other will play feature pictures and five acts of vaudeville.

The Park theatre, in Erie, Pa., will open on November 10th, playing Shubert vaudeville on the last three days of the week, either remaining dark the first half, or playing motion pictures or road attractions. This house will fill in part of the lay-off week which follows Chicago, breaking the jump to New York.

The other is the Cadillac theatre in Detroit, which is to be remodeled and altered, and on reopening will be known as the Michigan. This house will also be opened in November, playing five acts of Shubert vaudeville and a feature picture.

. . .

Doraldina to Tour Loew Time

Doraldina, the famous dancer and motion picture actress, has been signed by the Loew Circuit for a tour of the different Loew theatres in Canada and in Buffalo. She will make a personal appearance at all these houses in conjunction with the exhibiting of her latest motion picture starring vehicle, "Passion Fruit." She will open in Windsor, Canada, on November 10th. Nils Granlund will direct the bookings of her tour .

. . .

"Demi-Virgin" To Move

By an arrangement entered into by A. H. Woods, Charles Dillingham and Selwyn & Co., "The Demi-Virgin" will move to the Eltinge Thetre on Monday evening, November 7, and "A Bill of Divorcement" will succeed "The Demi-Virgin" at the Times Square Theatre.

Pearl White In Damage Suit

Mrs. Wallace McCutcheon (Pearl White), famous motion picture star, was made a co-defendant in the Brooklyn Supreme Court this week with the Fox Film Corporation in an action brought by John F. Beatty of 699 Park place, Brooklyn.

Beatty asked for $50,000 for damages due to injuries alleged to have been received by him when he was thrown from a horse during the making of a motion picture. The accident was caused, he said, by negligence of the defendants.

Attorneys for Mrs. McCutcheon argued that the complaint showed no specific cause of action against their client, not showing in what way she was negligent. Their motion for a dismissal of the complaint against Mrs. McCutcheon was denied by Justice Aspinall.

. . .

$150,000 Theatre for Houston Street

Plans have been filed with the Manhattan Bureau of Buildings for the construction of a three-story theatre with stores on the northwest corner of MacDougall Street and West Houston Street. It will have a frontage of 120 feet on the former street and 100 on the latter street. It will have a seating capacity of 1,769. Humbert J. Fagazy and Anthony Rosetti are the owners of record. Reilly & Hill are the architects, and have estimated the cost at $150,000.

. . .

Lionel Atwill Opens Tuesday

David Belasco will present Lionel Atwill in "The Grand Duke," a Parisian comedy by Sacha Guitry, at the Lyceum Theatre on next Tuesday night. The play was produced by the author at the Edward VII. Theatre in Paris last spring. The English version is by Achmed Abdullah. Mr. Belasco has given great care to the selection of the cast supporting Mr. Atwill.

Goldman Concert at Hippodrome

The annual indoor concert of the Goldman Concert Band, under the direction of Edwin Franko Goldman, will take place at the Hippodrome on Sunday evening, November 13. An unusually fine program has been arranged for this occasion, and a large audience is expected to hear the band which has played to so many thousands of people during the past four summers on the Green at Columbia University.

The complete program will be announced later. Soloists will be Cantor Josef Rosenblatt, tenor; Melba McCrery, soprano; and Ernest S. Williams, cornetist.

. . .

"Bat" Masterson Is Dead

"Bat" Masterson, who was sporting editor of the *Morning Telegraph*, died on Tuesday, October 25th, while sitting at his desk in the office of the newspaper. He was sixty-six years old.

William Barclay Masterson, which was his full name, was born in Fairfields, Ill., in 1854. His early life would read like a Western thriller, being full of Indian fight episodes with General Miles. He came to New York twenty years ago, and took up sporting writing, and soon gained a reputation as an honest, fearless writer who said what he thought, when he thought it.

. . .

"Nightcap" Salaries Cut

In order to keep the show from closing, the cast of "The Nightcap," at the Bijou Theatre, have accepted a cut in salaries amounting to about thirty-three per cent. Max Marcin, who is the producer of the show, will put it out on tour within a few weeks. It is said that the cast have been asked by the management to continue on the road at the same salaries, which proposition has not been accepted as yet.

HARRY LAUDER'S ADDED GLORY

Triumphant Return After Four Years

There are many who would not place Harry Lauder on a par with other acknowledged leaders of the highest magnitude. A few simple, sweet songs, a Scotch dialect which none can fail to understand, and a personality which propels to the farthest corner of a packed house, are fundamental elements of Harry Lauder's fame. How wonderfully he uses them! For two hours he holds his hearers unwearied, except from a possible excess of laughter, until he forces a conclusion which emphasizes all the moments of joy and delicate pathos so that his audience departs with a smile, humming a tune, and with a feeling of magnanimity toward the world regardless of its woe, trials and disappointments to the average soul.

Harry Lauder is a creation all his own and a striking example of individual development, because his imitations are assuredly natural and all he says is wholesome. His performance gives the lie to claims of producers and artists who insist that the risque and obscene are in any way essential to a success. Sir Harry Lauder delivers a preachment to hearers who would resent preaching, yet they wildly applaud him. His art and gift should be perpetuated, but alas, he has no understudy.

Preceding the appearance of Mr. Lauder a varied program was given, each number of rather exceptional excellence.

. . .

Mary Alden On Stage

Mary Alden will appear in person in "Ropes" which will be the opening of the fifth season of the Hollywood Community Theatre. Wilbur Daniel Steel is the author.

Walter Hiers, the jolly comedian, shows two characteristic expressions—distrustful anxiety, and on the opposite side, cheerfull joy—Walter Hiers recently appeared in support of Wanda Hawley in "Her Sturdy Oak," a Realart production

Photo by Joel Feder.

A gorgeous gown from the Shelton Looms calculated to bring a gasp of envy from every feminine observer. Chiffon velvet combined with tulle, and a headgear of bird-of-paradise makes an attractive gown for wear on formal occasions. The light tulle, hanging from the shoulders, and the sweep of the clinging jet trimming adds to the effectiveness.

Broadway Buzz

By Jim Gillespie

ONE of the latest innovations in theatrical and newspaper circles has been started by Steve Riordan which will be known as the Yogi Club. The new organization has already listed a number of members whose names are not given out for publication, but who have already passed the qualification tests for membership. The initiation is given singly but the final vote on any member is passed by Riordan, who, while not eligible to membership, holds a position similar to the one held by Judge Landis in baseball. Riordan has the final say as to whether the member is in proper standing or not.

Speaking of Harmony

now that the season is here the N. V. A.'s no doubt would form a football team but for the fact that there are very few kickers connected with the club.

To prove that he is the world's champion walker, George N. Brown was exhibiting his car in front of the Palace last Friday afternoon.

George M. Cohan has purchased the Philadelphia Baseball Club of the National League and will spare no expense in order to provide a wide-awake team to represent the sleepy city. Now that George has pennant aspirations he no doubt revived his old song, "You're a Grand Old Rag."

The fellow who claims he wouldn't be seen riding in a Ford usually can be seen riding in the subway.

The waiter who accidentally spills your coffee on himself usually finds the drink is on him.

Theirs For a Song

The vaudeville team of Gallagher and Shean, according to a decision handed down by Supreme Court Justice Henry D. Hotchkiss, may perform in the houses of the Keith Circuit during the present theatrical season. News Item.—*"I thank you Justice Hotchkiss." "You're welcome Mr. Keith."*

According to theatrical managers, business reports indicate the road situation is lightening up a little. If business continues to grow much lighter these reports will carry very little weight.

"Shuffle Along," the all colored show continues to draw at the 63rd St. theatre in spite of the fact that the house has been dark since the opening night.

It is reported that owing to poor business the Flotilla or Ship restaurant on Sixth Ave. will shortly be sold. The lack of patronage is probably due to the fact that few former service men care to be reminded of their days at sea.

Nearly a thousand years elapse between the first and second act of The Wandering Jew now playing at the Knickerbocker theatre. Which should at least give a fellow a chance to smoke a full grown cigar instead of a few hurried puffs on the usual Between the Acts.

Buy Your Theatre If You Don't Like It.—Headline. On the other hand why not try to sell it?

Charlie Chaplin was offered two weeks at the 44th St. theatre at $15,000 weekly, which required that the screen comedian appear and do anything he so desired. Charlie did as he so desired by immediately turning down the offer.

Side Shows at a Vaudeville House

The woman in front of you who complains about having to take off her hat because it is giving her a headache.

Asking the usher for a glass of water and having it passed along only to have the fellow next to you drink it.

The polite late comer who asks to be excused and then answers himself by walking all over your feet.

The couple who stand in front of you debating as to whether they shall remain for the picture and after watching the first couple of reels decide to sit down.

The fellow behind you who uses your hat for a shoe rag and then pays for the shine by kicking said hat on the floor.

The orchestra leader who noisily raps his baton on the answer to a funny gag.

The kid next to you who deposits his cud on the arm of your chair and then squalls because you have your elbow on his chewing gum.

The four flusher who selects a seat down front and upon being questioned tells the usher he thought the letter O on his ticket meant orchestra.

The stout gentleman in the center who decides to take the air during intermission and upon reaching the aisle suddenly decides to go back after his hat.

The love-sick couple who bill and coo all during the performance and then remain quiet during intermission because they have nothing to talk about.

Johnny Liddy who looks after the money bags at the N. V. A. Club was relieving a performer of his dues the other day and during the operation the performer remarked about John's long service in the club and asked if the usual daily routine did not become monotonous. "Oh no," replied Johnny, "It does not become monotonous, because I am constantly surrounded by plenty of variety." The next thing we know, Johnny will be writing acts.

What's the name of the newspaperman who wanted to know if the Knickerbocker Derby was a new fall hat?

Some performers wear glasses on the stage but the majority of Specs can be seen at the front of the house.

. . .

Page Mr. Reuben

A sandwichman was arrested on B'way the other day and sent to jail on the charge of disorderly conduct. Sounds like the motto of a prominent B'way restaurateur, *From A Sandwich To An Institution.*

. . .

Speaking Of Music

Many prominent musicians wear their hair long for the simple reason they do not believe in barber shops.

Arnold Daly is appearing in "The Van Dyke" at the Palace this week. Despite the name it is not a hair raising vehicle which probably accounts for Mr. Daly working without a beard.

. . .

It's hard for a model to keep straight when her income depends upon curves.

. . .

Jimmie Durante arises to ask if Demi-Virgin is a sister to Demi-John. We really don't know Jimmie, you might ask Demi-tasse.

. . .

Big acts are always in demand and now that the circus season is over we no doubt will see them—in the form of elephants.

. . .

Speaking of philanthropy, the elevator in the Palace building has given many a down-and-outer a lift.

. . .

The Taking Way of the Better Half

According to statistics there are more wealthy married men than there are single. That's hard to believe when you stop to consider the incomes of most married men go into the hands of receivers.

. . .

Some performers claim they do not believe in publicity but the large majority tell the truth.

Should Have Offered $62.50

I CAN GET YOU THREE FIFTY ON THE SAWDUST CIRCUIT
WHAT? THREE FIFTY— DO I LOOK LIKE A PIKER—WITH MY STUFF— THREE FIFTY—!!! I'LL TALK TO THAT CABBAGE SMOKER
LET ME OFF AT THE SIXTH FLOOR—I'LL TELL THAT GUY WHERE HE GETS OFF — WHAT DOES HE THINK I AM "THREE FIFTY" THE IDEA — !! I'LL TELL HIM A THING OR TWO
SUNNY TENNESSEE
BANG BIFF BANG WHIZ BOOM BANG WHOW BIFF HOW
SAM LEVY BOOKING AGENT
HOW DID YOU MAKE OUT?
OH!-ER — I'VE DECIDED TO TAKE THAT THREE-FIFTY
VOTE FOR JUDGE McQUADE
Barbelle

ALICE LAKE *The brunette beauty who is starring in Metro pictures. Her latest release is "The Infamous Mrs. Revelle"*

The New Plays

"THE SIX-FIFTY"
Lee Kugel Offers New Comedy

Presented at the Hudson Theatre by Lee Kugel on Monday evening, October 24, 1921. A comedy in three acts by Kate McLaurin. Staged by the authoress. Scenes by P. Dodd Ackerman studios. Costumes by Milgrim and Co-Ed Dressmakers.

CAST

Gramp.....Reginald Barlow
Dan Taylor.....Leonard Willey
Hester.....Lillian Albertson
Steward.....Harold Healy
Waiter.....Wilbur Cox
Gaston Hedges.....William T. Hays
Marie Louise Hall.....Lillian Ross
Ann Seymour.....Hazel Turney
Christine Palmer.....Lolita Robertson
Mark Rutherford.....John Markyl
Jim Armstrong.....E. Maxwell Selser
Bob Marshall.....Harry Knapp

"The Six-Fifty" almost hits a problem. I say almost because there is a problem in the city versus farm life and there is problem in loneliness versus crowds. And Kate McLaurin in her play almost wrote these problems. And almost wrote a fine play. There is, as it is, so much observation of character and so much that is quite genuine that I wished that she had gone the whole way. But if she had gone the whole way it might have become a treatise and the whole thing a play which would have found no public. With the average theatregoer in mind, no doubt, she has written it for them. With just enough laughs and just enough of the usual in the theatre. But I am afraid not quite enough of anything to make it a great success. A success, but not a great success. It falls between the two.

Simply told the story is that of a couple on a farm in New Hampshire where the great event in their lives is the daily passing of the six-fifty. The wife wants something to happen. It does. The train is wrecked. And the prima donna and the rich young traveller on the train attract the young farmer and his wife. And there you are.

It doesn't seem to get anywhere. Because a story of this sort can't get anywhere. It's obvious that attraction will come about and perhaps that's the huge point in the story. The inevitableness, if you like. But to make that the point it should have been more pointed. Pointed for the average person. Which it isn't. And as I have said it falls between a big play and a commercial play.

Still there is more than the usual amount of interest and shall I say entertainment in it. The hopelessness of the first scene, the nice touches of the railway dining-car scene and the beginning of the interest in the strangers, is all told with a sure hand. I saw it at the second performance and the large audience seemed more interested than audiences I have seen at what were supposed to be first-night successes.

Lee Kugel has cast it excellently. Reginald Barlow's "old man of 89, but I'll live to 100" is another Barlow portrait. What a sterling actor he is. Lillian Alberston's wife brings her back to the theatre after several years. And it's a sustained performance. Lolita Robertson, John Merkyl, Lillian Ross and Wilbur Cox were splendid. And William T. Hays as a "dyspeptic," will have thousands of admirers. The bi-carb crowd. He didn't mention bi-carb but I know he has taken it or he couldn't have acted that part as gorgeously as he did.

S. Jay Kaufman.

The Right to Strike Opens at the Comedy—The Six-Fifty at the Hudson

"THE RIGHT TO STRIKE"
Timely Play Presented

Play in four acts by Ernest Hutchinson. Produced by Richard Walton Tully (James G. Peede, Gen. Mgr.). Production built and painted by the Tully Production Studios. Gowns by Hickson. Clothes by Knox. At the Comedy Theatre, Oct. 24th.

Elizabeth.....Katherine Rober
Dr. Miller.....David Torrence
Dr. Eric Miller, his son....Schuyler White
Mary Miller.....Gipsy O'Brien
Rose Ormerod.....Cynthia Latham
Dr. Wrigley.....Edmond Lowe
Gordon Montague.....Harry Mestayer
medical students
"Tubby".....V. R. Beecroft
"Sidey".....Leslie R. Benson
Dr. Donald.....Nevin Clark
Ben Ormerod.....Ronald Adair
Walter Dewhurst, M.P.....George E. Riddell
Sir Roger Pilkington.....Byron Russell
Mr. James.....John H. Brewer
Alfred Fletcher Watson, K. C., M. P.....E. W. Laceby

"The Right to Strike" was not produced simply because there happened to be the possibility of a railway strike here. It was produced a year or more ago in London by that intrepid manager Leon M. Lion, and was seen by Mr. Tully who bought it and put it into rehearsal many weeks ago when the strike was not even a remote possibility. Edmund Lowe became ill and the rehearsals were put off and when he recovered the play was produced.

But that aside I have never seen a play which was so much of a discourse and yet so interesting. It says in effect that if the railway men strike against their employers there are others to be considered. The others are the public. And to prove this the author, Ernest Hutchinson, takes the doctors as the third angle to this striking triangle. The doctors refuse to work. They strike. That is, of course, dramatic and interesting but it would have meant the same if any profession or trade had gone on strike. I think the doctor phase is only a method. The question is how interesting did he make the whole play? And when I tell you that it interests me every minute you will get some estimate of it. It is not to be sure, built along traditional lines. There is no love story as such. There is on the other hand a very neat and effective telling of the theory of the author. So neat in fact that I want to see more of this man's work. Remember that this is a play in four acts. And that the scenes are invariably between the opposing factions discussing the rights or wrongs. Discussions are seldom dramatic. These always are.

Admirably cast even if the cast was made up of Americans and Englishmen. Edmund Lowe and Harry Mestayer speak English. And can act. Edmund Lowe would go a great deal further in his career, if he were less the dandy. When he musses his hair he acts. Ronald Adair was the leader of the workmen. And wiped out his "Tarzan." David Torrence should be seen oftener. John H. Brewer too.

S. Jay Kaufman.

BROADWAY TIME TABLE—Week of Oct. 31st

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	*Theatre Guild production*	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
A Bachelor's Night	Lilyan Flashman, William Roselle	*Reviewed in this issue*	Oct. 17	Park	Bway & 50th	8.30—W. & S. 2.30	$9,000
Back Pay	Helen MacKellar	*Ordinary Farce*	Aug. 30	Eltinge	West 42d	8.30—W. & S. 2.30	$6,000
The Bat	Effie Elisler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	
Beware of Dogs	William Hodge	*Small town comedy*	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	$6,500
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Very good drama*	Oct. 10	Geo. M. Cohan	Bway & 42d	8.30—W. & S. 2.30	$7,000
Blood and Sand	Otis Skinner	*Ibanez novel dramatized*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	$9,000
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 48th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Jolson at his best*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	*Typical Barrymore vehicle*	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	Capacity
Daddy's Gone A-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—T. & S. 2.30	$7,000
Demi Virgin	Hazel Dawn	*Risque Comedy*	Oct. 18	Times Square	West 42nd	8.30—T. & S. 2.30	$8,000
Dulcy	Lynn Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42nd	8.30—W. & S. 2.30	Capacity
The Fan	Hilda Spong	*Reviewed in this issue*	Oct. 3	Punch & Judy	West 49th	8.30—F. & S. 2.30	$4,000
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$8,000
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$4,500
Good Morning Dearie	Ada Lewis, Louise Groody	*To be reviewed*	Nov. 1	Globe		8.30—W. & S. 2.30	
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$7,000
Grtenwich Village Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$5,000
Lilies of the Field	Marie Doro, Norman Trevor	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$6,000
Liliom	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46	8.15—Th. & S. 2.15	Capacity
Love Dreams	Vera Michelena, Tom Powers	*Musical Drama*	Oct. 10	Apollo	West 42d	8.30—Th. & S. 2.30	$8,000
Main Street	Alma Tell, McKay Morris	*Dramatized Novel*	Oct. 5	National	West 41st	8.30—W. & S. 2.30	$8,000
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	Bijou	West 45th	8.30—W. & S. 2.30	
The O'Brien Girl	Elisabeth Hines, Robinson Newbold		Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Only 38	Mary Ryan	*Comedy of family life*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	$6,500
Return of Peter Grimm	David Warfield	*Successful revival*	Sept. 21	Belasco	West 44th	8.30—Th. & S. 2.30	Capacity
The Right to Strike	Edmond Low, Gypsy O'Brien	*Reviewed in this issue*	Oct. 24		West 41st	8.30—Th. & S. 2.30	1st week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63rd Street	West 63d	8.30—W. & S. 2.30	$6,500
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$6,500
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
The Six-Fifty	Lillian Albertson, Reginald Barlow	*Reviewed in this issue*	Oct. 24	Hudson	West 44th	8.30—W. & S. 2.30	1st week
Sonya	Violet Henning, Otto Kruger	*Romantic play*	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$7,500
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Moralistic Comedy*	Oct. 3	Longacre	West 48th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
Wait Till We're Married	Marion Coakley, Henry Duffy	*College and business play*	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$8,000
The Wren	Helen Hayes	*Talky comedy*	Oct. 10	Gaiety	Bway & 46th	8.30—W. & S. 2.30	$7,000
The White-Headed Boy	Maire O'Neill, Arthur Sinclair	*Irish comedy*	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$5,500
The Wandering Jew	Tyron Power	*To be reviewed*	Oct. 26	Knickerbocker	38th & B'way	8.30—W. & S. 2.30	1st week

DANN TODD *The good-looking young chap who is making good in California playing prominent rôles in pictures*

In the Song Shops

By Jim Gillespie

Replying to Criticisms—New Number for Jack Mills—Former Mechanical Men May Enter Publishing Field

JIMMIE DURANTE

The well-known song-writer whose latest number "Daddy Your Mamma's Lonesome For You" is sweeping the country with the speed of a young tornado. Jimmie has a million friends in the profession, is never too busy to say hello and is considered the champion ivory pusher of Harlem

SEVERAL times within the past few weeks we have been asked by men connected with different music publishing houses why they were alloted such small space on this particular page, and in most cases these men were of the opinion that we were being swayed by favoritism. For once and for all permit us to eliminate that impression for the simple reason that the word favorite is not included in our limited repertoire. However, despite the few criticisms that have come our way it is somewhat consoling to know that the page is being read, and when all is said and done that is what we have been striving for. We are not advocates of the "hammer" method and neither do we specialize in handshakes accompanied by hypocritical pats on the back. This page is devoted exclusively to music publishers and if you are not represented in its columns it is nobody's fault but your own. The writer personally canvasses the various houses day after day in search of news and stands ready at all times to publish anything of value, but we cannot publish it if it is not obtainable. There is no denying the fact that publicity pays, especially when it is absolutely gratis, yet certain publishers seem to be unaware of the fact and it is these same houses who complain of our lack of cooperation. Upon visiting the firm in question we are usually informed that they don't know a thing and that we had better see Mr. So and So. But try to see Mr. So and So and you will find yourself on the outside without a chance in the world of entering the sacred portals of his Royal Majesty. His Highness is a salaried employee who is being paid to further the interests of his firm, and though you stand ready to help along the good cause, he absolutely refuses to grant you an audience.

There is such a thing as a man being busy, but no man is so occupied that he cannot give you five minutes once a week for the purpose of putting his songs before the profession, mechanical people and syndicate buyers. We are not asking the publishers to hire press agents for the purpose of distributing publicity, we are willing to take care of that end of it, but we do ask them to appoint someone who will at least give us an audience. As we said before, this page is devoted to music publishers, not to any particular clique, but to all of them. We stand ready to accommodate you all at all times and will be pleased to run any substantial article you care to give us, but keeping a newspaper man waiting outside your office for forty minutes and then *ACCIDENTALLY* forgetting all about him is very poor publicity.

Joe Santley

who is now dancing around to the tune of Professional Manager, stopped long enough to chirp forth the news that *Remick* has just accepted a brand new number entitled *My Darling*. *Jimmie Monaco* and *Edgar Leslie* recently escorted the sweet young thing into the Remick factory, and after one look *Joe Keit* fell upon their necks with a sweet-scented contract. Oh shades of long green, let's dance to this latest fox-trot.

Gather around all you thirsty sons of Sahara and listen to the latest announcement from the hreadquarters of brother *Jack Mills*. *Sid Caine*, who inhales cigars and uses cigarettes as a chaser, wishes it to be universally known that the firm has just accepted an intoxicating ditty entitled *Say It With Liquor*. The brewers of this latest melodious beverage are none other than the galloping trio commonly known as *Eddie Buzzell*, *Billy Tracy* and *Halsey Mohr*. Now that the boys have favored us with this lubricating number we'll try to reciprocate with another recipe entitled *Say It With Yeast*.

Leo Friedman, who bounces in and out of town with the grace and agility of a rubber ball, managed to hold himself down long enough to squeeze out the info that his *Ku Klux* number has caught on in the southern states regardless of the number of *Ku Klux* who reside there. One good turn deserves another, which no doubt accounts for *Leo* whirling around the southern territory with the *Kleagles* and *Kluxters* admiring his tin pan alley nerve. *Georgie Price* is kleagling the number around the Shubert circuit, to say nothing of *Clark* and *Bergman* and many other acts too numerous to mention.

Rose Abrams is the latest acquisition to the *Norton* stable, and if you are acquainted in music circles you will know that *Rose* has been on the turf for quite some time. She wore the *McKinley* colors for four years after which she transferred her affections to the *Harrison Music Co.* *Rose* will be pleased to dust off the piano keys for any of her friends and still knows how to shake hands. If you don't believe it drop up and test her grip.

Despite the Fact

that he is happily married, *Georgie Joy* of the *Fred Fisher* firm is very strong for *Wimmin*, and if you are inclined to be the least bit skeptical drop up any day and he will sing the number for you. It is a comedy song and has all the appearances of being a worthy successor to *Ma, Georgie* just returned from Boston after visiting his wife for the purpose of telling her that though he was fooling with *Wimmin*, he was still a good boy.

We have a sneaky idea that a brand new comedy number is about to be launched by the *B'way Music Co.* We caught *Al Beilin* whispering in the ear of *Harry Fox*, who unconsciously remarked, *Gee, that's the funniest number I ever heard. Beilin* is not plugging for any other firm, so don't be surprised should you hear of a new number being sprung. Of course, *Al* denied it and we could not very well accuse him of lying because we don't think he ever sleeps.

It Is Rumored

Messrs. Harris and *Burns*, formerly of the *Columbia Phonograph Co.*, will shortly enter the music publishing game with headquarters in New York. It is also said that they will have the backing of the *DuPont* interests in their new venture.

Leo Zahler, recently with *Jack Mills*, has hopped back to the *Remick* fireside and is once again a member of the 46th St. smart set. *Jack Kempner* also recently joined the firm.

E. B. Marks has accepted what he considers a musical Irish gem in the person of *Kitty O'Hare*, a charming colleen with a dash of the Emerald Isle throughout her melodious make-up. The number was written by *Francis De Witt* and *Werner Janssen*, the latter being responsible for the score of *Love Dreams* now running at the *Apollo Theatre*.

Lou Zoller, writer of *I Ain't Givin' Nothin' Away*, has completed several new numbers which he will shortly part with for what you might call a considerable consideration. Umn, show the gentleman in please.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I Wonder	Ernest Evans and Girls
Sunny Tennessee	Homer Dickinson
Rose Rosane	Herschel Henlere
It's A Wonderful World After All	Winnie Lightner

IS THAT SO

Charles K. Harris don't want you to forget that *On A Little Side Street* is the coming ballad of the season but he also wants you to remember that *Somebody Loves Me* is the biggest sensation London has enjoyed in years.

Matty Levine who formerly greeted you at *Remick's* is now saying *hello* to the customers who visit *Fred Fisher*, and before we forget we must tell you that *Harry Walker* is now in charge of *Fisher's* Kansas City office. *Harry* has become very popular in the city of hills and finds the home cooking much to his liking.

L. Wolfe Gilbert who has been playing the *Loew Circuit* for the past few weeks will *Stop and Rest Awhile* at *Loew's State* theatre for the entire week commencing Oct. 31st. The boys are preparing to give *Wolfie* a real old fashioned reception, in fact his brother *Eddie* has already engaged a policeman to direct traffic from the theatre to *Wolfie's* office on 47th St. Here is one firm who will not endeavor to keep a *Wolfe* away from the door.

Joe Keit grabbed his little knapsack last Monday afternoon and after bidding the *Remick* gang good bye, hopped on the Twentieth Century with Chicago beckoning in the distance. Until *Joe* returns all manuscripts will be packed in camphor so save your stamps for the time being.

You can't go wrong with a *Feist* song so *Phil Kornheiser* also blew into Chicago this week. *Phil* will be gone for two weeks during which he will Loop the Loop, flirt with Michigan Boulevard, say hello to Clark Street and then return to find *Alex Sullivan* and *Harry Rosenthal* awaiting him with a new song.

A new song has just hit the horizon which answers to the title of *Let Me Pass Away On Dear Old Broadway*. The number was dedicated to *George M. Cohan* but *Georgie* does not intend to pass away for quite some time. *John J. Wall* is the writer of *Georgie's* obituary notice.

H. L. Callahan has been appointed Philadelphia Manager for the *Riviera Music Co.*

To prove he is absolutely fair in all respects *Lee David* does not hesitate to say that there is another song on the market which is just as good as his own number *Moon River*. The other number is *Paper Doll*. Oh sure *Lee* wrote that also.

Joseph Meyer and *Howard Rogers* have placed a new number with *Remick* entitled *Moonlight In Bagdad*. It is a typical Oriental number with a persuasive melody, in fact so persuasive that you are liable to find yourself dancing with another fellow's wife. *Joe* tried to tell us the story of the number but we couldn't absorb it on account of not being made up for the part.

Al Fox has written a special song for *TOTO* the well known clown, entitled *How To Reduce*. During the number *TOTO* will introduce a number of novel gymnastic stunts showing stout people how to reduce. You're too late *TOTO*. *Dr. Copeland* has already beaten you to it.

At the Vaudeville Houses

Arnold Daly and Charles King at the Palace—Hetty King at the Winter Garden—Eddie Leonard at the Colonial

PALACE

Arnold Daly, Chas. King, Return to Vaudeville

With *Arnold Daly* and *William Norris* (new acts) headlining the Palace program this week and an unusually good supporting bill, the show ran like a well oiled machine from curtain to curtain. Following the customary weekly pictorial reel, *Derkin's Animal Novelty* opened the show proper, the comic canine gathering laugh after laugh with his falls. Its a corking good animal act, well staged and worked throughout without a trainer in view.

Pearson, Newport and *Pearson* held the second spot with their dancing novelty, the chair dance and the solo steps by the two male members accompanied on the piano by the lady, earned the trio a bang-up hit. They could have remained for another brace of numbers, but left the packed house well satisfied after gathering four bows.

Charles King and *Lila Rhodes* (new acts) was another of the big features and they too scored their usual hit. *Venita Gould* was perhaps the biggest hit of the performance from a standpoint of applause. From her lengthy repertoire, *Miss Gould* offered impressions of *Cohan, Lenore, Ulrich, Mrs. Fiske, Julian Eltinge, Grace La Rue, Belle Baker,* and finally one of *Daphne Pollard,* the latter for an encore and one which topped all those previously shown.

Paul Whiteman and his *Palais Royal Band,* at the Palace for the fourth consecutive week are apparently as popular with the Palace patrons as when they made their debut a month ago. They came after intermission.

Hal Skelley in *The Mutual Man* also appeared in the second section and with his motion-picture skit kept the audience in good humor from beginnng to end.

Ruth Roye was there again, as usual, with a new repertoire of numbers and her selections met with universal approval by the house.

The Avon Comedy Four closed the show and for once in a blue moon, the house remained seated to a man. The *Palace* management have found it difficult to keep the audience in for the "chaser," but in employing such turns as the *Avon Four,* the difficulty seems to have been solved.

O'Conner.

BROADWAY

Fair Show at Moss House

Sankus and *Silvers* opened with a corking acrobatic turn, featuring tumbling, contortion and other acrobatic work to very good advantage. *Dotson* as usual, went through his routine, finally came out, and commanded the audience to "Stay that way."

Duffy and *Kellar* are doing the act which was formerly offered by *Duffy* with another partner, whose name, we think, was *O'Malley.* The new partner is very good. *Miss Kellar* makes a sweet appearance and has the personality to back it up with. The lines are bright, and are handled to good results by the pair.

Redmond and *Wells* opened with a special drop in one, with a scene showing a *rube* getting his fortune told. The scene later shifts to one proper, with a house drop for a background, where the two do some song and dance work. The material is weak, and the male member of the duo has the ability for better stuff. He makes a dandy eccentric comedian. The woman is a fair straight, but shows nothing out of the ordinary in either her delivery of lines, or her singing. *Rubeville* is still good for laughs and applause.

Herschel Henlere is now billing his act as *Madame Skidikadniki* leaving his own name to be billed in front of the house only. Henlere is a showman of the first water. In fact, too good an artist to cheapen his offering in the earlier part of his routine. True, he uses it for a purpose, but it could be of a better grade and get even better results than the bits he is now using. And that mediocrity is not always needed for the building up of a real artist's offering, is proven by the manner in which his classical piano work is accepted. He stopped the show cold here. *Lady Alice's Pets* closed.

Hoffman.

WINTER GARDEN

Foreign Stars At Shubert House

Taflan and *Newell,* dressed as *chinks* opened with a fast bar turn. They succeeded in giving the show a good start. Their finishing trick of being blindfolded gave the boys a good send off.

Jack Strouse, blackface comic, went over much better, than when the reviewer caught him at the 44th St. Opening with his *Tennessee* song, he then goes in for some talk which is fast and snappy.

The Rigoletto Brothers, with the *Swanson* Sisters, followed. The Brothers make their appearance first, displaying their magical talent. Their phonograph stunt, in which they make the machine disappear while playing, was cleverly executed. The *Swanson Sisters* then make their appearance, singing and yodeling a pretty number, *Sweethearts.* The boys then demonstrate their ability with the balls and hats. They juggled remarkably, and the same can be said of their posing and acrobatic specialty. For their finale, the *Sisters* join in, costumed as *Italian* dancers, while the boys play instruments, the girls dance and sing to the tune of *In Old Manila.*

Clark and *Verdi,* Italian comedians uncorked their entertainment with a pop, both staggered the entire house with their *wop* comedy. Wow after wow reverberated due to their original material, and the way it was delivered. Their *Cadillac* joke was a corker, and it went over with a bang.

Clark and *Verdi,* can certainly be classed as the best two man comedy *Wop* act in vaudeville, for they have the goods, and know how to sell it.

Hetty King is making her initial New York appearance this week.

The Lockfords, programmed as *Direct from the Folies Bergere,* opened Intermission,

Lord-Ain, an Italian Operatic Vocalist, new to America, will certainly not be forgotten, for his voice is most remarkable.

Bayone Whipple and *Walter Huston,* with their company of twelve, put over their offering *Time* to a decided hit.

Frank Fay, must have the vaudeville fever. He is doing a turn with *Lew Pollock,* and *Marie,* the colored dancer from *Put and Take.*

General Pisano & Co. closed the program with a clever sharp-shooting turn.

Ross.

BUSHWICK

Karyl Norman Tops Bill

Von Cleve and Company opened with a circus mule. *Clinton & Rooney* sang a few of *Pat Rooney's* favorites and did some of his steps to a good hand.

Lillian & Anna Roth, billed as Broadway's youngest stars, have a party in their bedroom and get by due to the fact that they are youngsters.

Mae & Rose Wilton received a hand upon their appearance, and made their debut as usual with *Pretty Little Cinderella.* Then some good music with piano and fiddle in which *Cherie* was included. And then instead of *Blues* they sang *Joys* which took and got them a long applause.

Claud & Fannie Usher create much laughter which is often followed by tense moments as the little girl relates some sad experience only to start the audience laughing again when she uses some of her choice slang. The act is good and well played and they answered several encores with bows. *Claudia Coleman* in *Feminine Types* impersonated the shop girl, the Aristocrat, and others to a fair hand.

Karyl Norman, The Creole Fashion Plate, has beautiful gowns and settings. His impression of a French Prima Donna singing *Cherie* was good. *Weep no more my mammy* also went big. *Daisy Days* got a good hand when he sang it in his natural man's voice. A wonderful artist, and the hit of the show.

Mr. and Mrs. Jimmie Barry in *The Rube,* made good in a hard position following *Norman.* They got a hand upon their appearance. They have been using the act so long most people would like to see them in something different.

Step Lively closed a well-balanced show and held the audience to the finish. Team dancing was a feature of the act.

Hustin.

COLONIAL

Has Strong Comedy Bill

Something must have been wrong at the Colonial Monday night, for although *Eddie Leonard* stopped the show as only Leonard can, and other acts were big hits, the cadence applause peculiar to this theatre was missing. *Leonard* is still presenting the same act, assisted by *Stewart and Olive,* with *Carrol Levan* directing. The entire company is unusually good, but Leonard—well, they scarcely let him make a speech after a number of encores, so riotous were some of the audience in calling for numbers. They didn't even calm down after he sang *Roly Boly Eyes.*

Ben Welch was a close second in applause honors. There is something which applies to him and to *Eddie Leonard* alike—after seeing their numerous imitators, acknowledged and unacknowledged, there is something remarkably refreshing in the simple and unaffected way they present their specialties.

Brown, Gardiner and *Trahan* filled the opening position, although on most bills the act would do better a little farther down. The accompanist is given equal billing with the dancers, something which could be used as an example by many other acts

Billed as *The Miniature McCormack, Vincent O'Donnel* was very acceptable in second spot. He is a cute kid, and his comedy is delivered in a spontaneous manner seldom attained by young actors.

From the first entrance of the *Flivertons* laughs are steadily built up until the audience is almost in convulsions, and then they stop, about two-thirds of the way through the act. When the curtain fell there was scarcely enough clapping to warrant one bow. The trouble seems to be that, while the first part is real humor, and may even remind some of the audience of their own experiences, in the end the comedy descends to slapstick, the flivver falling apart, etc. This is obviously too much overdone, and fails to strike a responsive chord.

Another pure laughing act followed, in the person of *Will Mahoney.* He stopped the show. *Sweet Hortense* is as good as ever, as is everything else he does.

The Pest House, Roger Imhof's character study, closed the first half. This is more straight laughter, but differs from *Mahoney* as the sun from the moon.

George F. Moore and *Mary Jane* followed intermission. The comedy bits in which *Moore* takes the part of the Englishman got over nicely, as did the girl's singing.

The Dare Brothers, who closed the show, are well billed when they say Athletic Simplicity. They do nothing startling or unusual, but are remarkably smooth performers, and even the familiar quivering of the muscles is absent.

Chick.

Vaudeville Bills for Two Weeks Ahead On Pages 616, 617, 634, 645, 646

ROYAL

Gallegher & Shean, Millership and Gerard

The Sterlings opened to an incoming house. They do a dance routine on skates opening with a clog step, following with stepping on some brimstone for a lighting effect.

Weber, Beck and Fraser do an old-time three man act, one playing piano, and the other two singing.

Kennedy & Berle, child actors, have skit by *Milton Hocky & Howard Green* that gives them a good chance to display their talents. For a finish they did a "sob" scene from *The Two Orphans* in a way that gave them five-bows and could be encored if not cut short by *Billy Glason's* entrance.

After singing his opening number he announced he would sing a new song but did not have the music and sang *Which Hazel* a nut number, getting big laughs on all lines.

Santley & Sawyer's former vehicle now has an entirely new company, *Millership & Gerrard* taking the star parts. The entire act is staged by *Hassard Short* and one can see his master hand all through the act.

After intermission and Topics of the Day *Ernie Ball* did a single singing while accompanying himself.

Ruth Budd gave the audience one surprise after another. First by jumping out of the piano lamp, then her versatility of singing, dancing, banjo playing, and trapeze work. Then for her fast and snappy trapeze work that cleaned up for her.

The audience was just waiting for its favorites, *Gallagher & Shean*, who, by the way, are doubling from the Hamilton, and they were greeted as such. ALLEN.

• • •

MAJESTIC—CHICAGO

Paul Gordon and Ame Rica started the show. They tried to amuse with a little bit of everything; namely, songs, dancing and trick bicycling all of which was fair and went over to a mild applause. They were followed by *Vera Berliner* in the deuce spot. She still plays the violin with gestures and calisthenics which don't help the music any.

In the tray spot came *Frank Davis and Adele Darnell* who furnished the first comedy on the bill with their old and reliable *Birdseed* chatter. *George Rockwell and Al Fox* stopped the show with their nonsense, the kind that didn't mean anything but laughs. The bit is about the same as they did in the *Scandals* a year or so ago.

Blue Streak Rae Samuels registered just as she expected to. *Big.* Her material is good and she is clever in putting it over. Her pianist, *Miss B. Walker* differs from the average accompanist inasmuch as she is modest and did not play a solo selection. *The Four Marx Brothers* have an act that is an act. It is elaborate, well staged and beautifully costumed. They carry eleven people, special scenery and all the fixin's. For downright oroginal comedy and entertainment the *Marx Boys* are *there* 100 per cent.

This made it easier for *Artie Mehlinger and George W. Meyer*, the well known song writer. *Mehlinger* has just the right kind of voice for the stuff he sings. After singing *Cry Baby Blues* and a few others they go into a revival of *George's* best song hits of the past.

Closing the show was *Jay Velie* in *Mignonette*. He is assisted by *Kathleen Robinson, The Blossom Sisters* and *Kathleen Hitchins*. Whoever paid the bill for this act spent *some money*. For the money and talent in the act it is deserving of a better position than the closing spot. GLOY.

• • •

PALACE—CHICAGO

Has Strong Variety Bill

The order of things was changed from that in the program and opening the show were *Lucus and Inez* who replaced *George McManus* the creator of *Bringing Up Father* who did not appear. This team did some wonderful acrobatic work requiring great strength. *Frank Gaby* was deucin' it. He played the State Lake two weeks ago, but went bigger at the Palace.

Myron Vadie and Ota Gygi were slated for the closing spot in the program but opened the tray spot and the shift was a good one. *Ota Gygi* stopped the show with his violin playing and was forced to an encore, in which he played *The Rosary* from an arrangement of *Kreisler's*. *Maryon's* dancing went over very well and they showed what they could do in a better position by scoring heavily. They were followed by *Harry Krans and Al B. White* who were at the Majestic last week. They duplicated their success with their *Musical Foolishness*.

Miss Jardon sang for us next, just just as she did at the Majestic two weeks ago and completely stopped the she excused herself on the grounds of being fagged out from making her jump to Chicago and retired amidst quite a large floral offering.

Following *Miss Jardon* the real comedy of the bill started with *Maud Muller and Ed. Stanley* in *Rice Pudding*. They kept the house in mighty good humor with their clever and original line of stuff. They went over for a big hand and made it easy for *Harry Watson Jr.* to take the house by storm with his telephone scene followed by his bit, *The Young Kid Battling Dugan*. His comedy is of a different sort and went big.

Marion Harris who was the hit at the State Lake last week moved into the Palace this week and did the usual thing for her to do. She had the audience from the start and could have held them in and awake all night had she wanted to.

Closing the show were *Bronson and Edwards* billed as *Two Strong Men*. They are comedy tramp acrobats with a bunch of good bokum. CHRISTENSEN.

• • •

STATE LAKE—CHICAGO

Bailey and Cowan Score

The vaudeville program of the State Lake opened with *Sultan*, a trained pony who seems to be quite a mathematician. His trainer, a very attractive Miss deserves a great deal of credit for *Sultan's* work. *Flo* and *Ollie Walters*, a sister team were next. The personality of the team is all in one girl, *Ollie*, whose line of stuff and business seems to be a mixture of *Eddie Foy, Frisco, Jolson* and *Cantor*. However she supplies the "pep" of the act and sends it over.

Frederick V. Bowers next introduced himself very pompously. He bills his act as a *Revue*. The spelling of it is the only *new* thing about it. He is assisted or supposed to be, by several people who could assist him, if he would let them do something outside of posing. One of the men does a dance, and the rest of the *Review* is *Bowers*. As a means of forcing applause at the finish he leads each assistant out singly by the hand.

Sidney Grant was next with his songs and stories which always go over fairly well. He has added *Bimini Bay* to his repertoire to good advantage. As usual, *Williams and Wolfus* raised the roof and stopped the show. They were *the hit*.

Frank Van Hoven is a nut magician who works very hard, mostly with his tongue. He is *one* magician who goes over in great shape.

Bailey and Cowan were reviewed while at the Majestic two weeks ago. They scored here as they did there with the aid of *Ginger Davis*. *Laura Pierpont and Co.* presented her sketch which can always be counted on for a hit. *Miss Pierpont's* work is very well done and was well received. *Lorraine Sisters* have a rather clever dancing act. HAROLD.

• • •

APOLLO—CHICAGO

Moran & Wiser Laugh Hit

With the exception of *Ford & Truly*, *Vinie Daly* and *Moran & Wiser*, the entire bill is *Jean Bedini's* presentation of a revue styled *Chuckles of* 1921 featuring *Clark & McCullough*.

This organ's humble reviewer did not see the opening act *The Seven Musical Spillers* nor the deuce spot offering *Ford and Truly* owing to a misunderstanding at the box office as to getting certain courtesies extended to said humble reviewer .

But about the bill. *Moran & Wiser* in their comic hat whirling antics closed the first half to great laughter and applause. They were aided and abetted by that always obliging pair —*Eddie Cantor* and *Nan Halperin* who were spectators, and helped fill a house that sadly needed it. *Vinie Daly* in songs and dances scored soundly.

As for the revue: This is nothing more than a refined, shortened burlesque show giving *Clark & McCullough* ample opportunity for display of their talent—low comedy. They have many amusing episodes and gags which went over fairly well. In this potpurri were *The White Way Trio* who held number four on the bill and *The Seven Musical Spillers* the opening act. Some very good work by a comely chorus, a clever dance by *Jack Edwards* and an amateur boxing match between *Jim Corrigan & Joe Mazza* helped but did not save this revue. CALVERT.

• • •

CLOWN NIGHT

Harry Burns Offers All "Wop" Programme

The fourth Clown night of the season was held Tuesday evening, *Harry Burns The Wop Comic*, offtainment was started by *Tommy Gortainment* was started by *Tommy Gordon* singing the *Clowning* song. *Little Lord Roberts, Long Tack Sam, Joe Darcey, Billy Curtis* and *Karyl Norman* also sang choruses. *Harry Burns* was then announced in a bit of Minstrelsy assisted by his *N. V. A. Indians*. The curtains were drawn apart and the entire company sang an opening number in blackface but when they turned around they were not made up. This bit caused much laughter and after the company was seated *Burns* went into some talk with *Basil* who played *Bones*. *Martini* was introduced and he played a solo on an accordion that went over big. *Basil* followed with a short recitation that took the house. *Burns* then appeared with *Frabito* who was his vaudeville partner up to this season and they did a song specialty which got many laughs. The *Villani Bros.* sang two songs and had to beg off. *Anthoney*, the whistler followed with his specialty and this bird man took the audience by storm. *Harry Burns* in a parody on *All By Myself* entitled *Albee Himself* was a riot the comedy lines such as *Big railroad jumps*, etc., hitting the actor audience in the right place. The finale of the first part was then announced with an excellent singer by the name of *Gray* taking the lead in delivering *Ol Sol Mio*. The first part was well staged and all that participated did exceptionally well.

After intermission *Billy Glason* sang the new official *N. V. A.* song that he has just completed and has been adopted by the club. It is a good number and it shows the true colors of the organization.

The next was a skit called *The Actors Heaven*. *Joe Villani* played an effeminant *St. Peter* and *Tony Martin* as an actor came and asked admission through the gates. After a sample of his work he was refused. The other *Villani* brother came on as an Italian legit and he was given the gate in the wrong direction. *The Creole Fashion Plate* assisted by *Joe Basil* and *Vic Lourie* did a scene from *Schlemael* to make the big circuit. They got the *Loew* time. Their offering was the best of this act although most of the material was blue. *Harry Burns* and *Frank Frabito* offered a burlesque mind reading act that went well and they almost got into the gates but were refused at the last minute on account of rain and were given a rain check instead. This skit made a good impression with the acting of *Villinoi* as *St. Peter* and *Creole* standing out as the best.

Steve Freda, Harry Burns' new partner, played two numbers on his guitar and had a hard time breaking away. *Basil and Burns* did a very funny specialty as two *wop* actors both doing singles meeting on the street and framing an act. They try to stage the act and as they pull each gag it is claimed by *Tony Martin* in the audience as his original material although all the gags are all *Joe Miller's*. This bit had the house in hysterics. *Karyl Norman* then sang two songs to big results. The finale was then put on by the entire company singing a discordant Italian number. The audience clamored for more so *Burns and Freda* did a part of their act. The evening's entertainment as a whole was excellent and was well taken by the actor audience. *Glenn Condon* announced that next Tuesday night would be *Gallagher and Shean night*.

Vaudeville Bills for Two Weeks Ahead On Pages 616, 617, 644, 645, 646

UNION SQUARE—Opera and Variety

(From the DRAMATIC MIRROR, *Issue of September* 23, 1893)

The Union Square, bright and pretty in white and gold, velvet carpets and rich portières, a reconstructed auditorium, new curtains, a handsome and cosy foyer, and brilliant with electric lights, was opened by its new proprietor, B. F. Keith, with E. F. Albee as manager, yesterday noon. The new management inaugurated the continuous performance idea, which Mr. Keith claims as original with him. That it proved a success as far as the opening was concerned was evidenced by the multitude of persons who crowded at the entrance at noon and actually blocked the broad sidewalks. Ticket selling was stopped before one o'clock, and when the curtain rose on Ship Ahoy, Grattan Donnelly's opera, there was not even standing room in the house.

The performance of Ship Ahoy by the Bijou Opera Company was an excellent one, and amused the audience to its full satisfaction. Milton Aborn as Colonel Mapleson Mulberry made a decided hit. It is several years since Mr. Aborn appeared in New York and he demonstrated his ability as a first-class comedian—an actor who caused his audience to laugh a good deal by his witty speeches and funny action. Mr. Aborn will prove a strong card for the new venture. Clara Thropp performed the part of Lulu Lalla in good style. The others in the cast were acceptable. The opera was handsomely staged. Ship Ahoy was also performed in the evening.

The vaudeville portion of the programme was given three times. It proved to be a good one. The bill included Daly and Devere, William Jerome, National Trio, Prince Kokin, Bryant and Richmond, William Courtright, Leonard and Moran, and Benneto and Gannon.

General Manager Albee has spent the entire Summer in supervising the reconstruction of the Union Square, and deserves the highest credit for his efforts in putting the theatre in its present fine shape.

. . .

44TH ST. THEATRE

James Barton Tops Fine Bill

An artistic posing novelty, *Brengk's Golden Horses,* opened the program at the 44th St. There were seven subjects including a difficult pose, *Awakening,* which was remarkable and effective. The bronzed bodies with green and purple lights on them made a dazzling picture.

Frank Jerome, The Variety Vendor, started slowly but he had the audience enthusiastic over his nimble leaps through a narrow hoop. *Earnest Evans* and a bunch of girls offered *Wedding Bells,* a curious combination of vocal selections and peculiar dancing. Opening with a solo, *Here Comes the Bride,* they followed it with *Oh, Promise Me,* and *I Wonder.* The act seemed rather jerky and lacked precision. *Genevieve McCormack* danced well, and *Emily Clarke* sang *Somewhere Someone Is Waiting* agreeably.

Homer Dickinson and *Gracie Deagon* in *This and That* put over their usual line of fun which always takes with any audience because of their personality and celever way of getting it across. *Dickinson* sang *Sunny Tennessee.*

James Barton, so recently the comedy success of *The Last Waltz,* has a drunk scene which is amusing. He followed with his shuffling dancing which always brings down the house. They couldn't get enough of it. He closed with the skating dance, done to *Moonlight.*

Giccolini sang several selections which showed his pleasing tenor to advantage. The aria from "Faust" was particularly good. He sang *Little Mother of Mine* and *Dear Old Pal* in English. As an extra he sang *Mother Machree* with much feeling. His act went over big.

Joe Boganny and his comedians offered a tumbling t novelty with plenty of comedy in it. One of the men sang *I Passed By Your Window* in a remarkably clear falsetto.

Cecil Cunningham, in a gorgeous blue embroidered gown with green and silver trimming, sang a series of exclusive songs aptly suited to her own style. The geographical song *Little Home In Omaha By the Sea* contained numerous laughs, and went well.

Bert Hanlon monologued his way through ten minutes of laughs and ended with a patter song *It's Enough.* The *Pedersen Brothers,* aerial artists, closed the entertainment and held the people in their seats.

CONN.

. . .

COLISEUM

Has Very Good Show

Ray Huling opened the show with his wonderful clown seal—and wonderful the seal was, for it is seldom that we have heard so much applause for an opening act. The seal's rendition of *Swonee River* was indeed remarkable.

The Volunteers, a quartet, stopped the show. The audience apparently likes the voice of *Alfred Armand* when he sang the *Miserere* number. This act recorded the biggest hand of the show.

Dan Creedon and *Viola Davis* pleased immensely in their senseless sketch, *You Make Me Mad, Dan Creedon's Paul Swaning* in a most unsuccessful manner (purposely of course) was the cause of much merriment.

Owen McGivney is unquestionably entitled to the title of *Lightning change artist.* His acting all five characters, in the sketch entitled *Bill Skyes,* a part of a *Dicken's* story, is one of the most remarkable acts on any vaudeville stage. His playing the part of *Bill Sykes* is a masterpiece. Undoubtedly *McGivney* works very hard in his act but he is amply rewarded by the appreciation of his audiences.

Ashley and *Dorney* in an unusual conversation found it hard to get started. *Dorney's* voice was the only redeeming feature in the act. The girl in the act who takes the part of a seductive vamp in not too much clothes has her appearance against her in that she is too heavy. The act got a poor hand.

Franklyn Ardell & Co., in *King Solomon Jr.,* a farce comedy of 1950 —have a sketch which is amusing but that is all we can say for it. The idea of each man having as many wives as he can afford in the year 1950 is novel but the support and the lines of the sketch lag at times and the act is only half silly enough to be real funny. *Franklyn Ardell's* work is good—but could be used to better advantage in some other vehicle. This act which has been reviewed favorably by many publications and critics seems to be slipping as the act has no real punch and received a very poor hand in a good house.

BETTY SCOTT.

. . .

81ST ST. THEATRE

Lightner Sisters and Alexander Hit of Show

A diversified program, featuring *The Golem* movie and the *Lightner Sisters* in a one-act musical comedy, was cordially greeted by a large matinee crowd.

The *Chandon Trio* opened with a sensational aerial act which involved much hanging by teeth and other strong-jaw stunts. *Grace Doro,* assisted by "ten fingers and a baby grand," played numerous selections with considerable dexterity and pianola fluorishes. Her various versions of *The Love Nest* were cleverly executed, and her music-box imitation was roundly applauded. Likewise the harp imitation.

Helen Hamilton and *Jack Barnes* indulged in pertinent patter which was funny some of the time. The pantomime wedding ceremony, although not particularly original, seemed to take pretty well.

A really artistic and seriously conceived act was offered by *Doris Humphrey* and a company of interpretive dancers who performed six divertissements skillufily and effectively. The solo work of *Miss Humphrey* with the silken scarf, and her *Soaring* episode were excellent, and staged with an eye to the beauty of the picture aside from the grace of the movements. It is a commendable act.

The *Weaver Brothers* with their strange handsaw music were enthusiastically received. None of their selections were very up-to-date, but even *Whispering* sounds good when played on a saw.

Winnie Lightner, who is featured with the *Lightner Girls* and *Alexander,* proved to be a snappy miss with a keen sense of comedy and a lively interpretator thereof. Her scene with *Alexander* and his comet was funny and well handled. She sang *It's a Wonderful World After All,* and was obliged to repeat it before the audience would permit the show to continue. The program closed with the remarkable picture *The Golem.*

CONN.

. . .

ALHAMBRA

Daphne Pollard Heads Bill

The turns were twisted from the program running. And speaking of twists, *Page and Green,* acrobats, have a new twist on all the standard tricks. Even the *Melrose Fall.* They opened.

Followed by *Kenny* and *Hollis.* Ten years since this reviewer saw them in Boston. Built up this show but were on too early to goal 'em.

Buckridge and *Casey* third. Hope they have those two dancing boys hooked with a long contract. Some beautiful settings, fancy wardrobe, and songs. They were liked.

Their idea may not be new, but *Holmes and La Vere* make it that way. A ray of light in a vaudeville world of commonplaces. *Tommy Gray* should be included in the vote of thanks for his rich stuff. *Holmes* and *La Vere* squeeze it dry. They certainly made it easier for *Parlor, Bedroom and Bath.* No matter what the original farce might have been, this is a vaudeville act. Clever people make the most of their good opportunities. They get the vaudeville unction like regular two-a-dayers. And it wasn't naughty enough to blush a Sunday School Superintendent.

Frances Pritchard opened after intermission. A good method of introducing dancing specialties. She need never worry about getting too fat. She never stopped (except for changes) during the first half of the act. The boys work just as hard, too. But took an unnecessary encore.

Oh, boy, what a relief to hear *Daphne Pollard's* diction. After the usual carelessness of vaudevillians this one virtue of hers is a godsend. But, that's the least of her act. Her dancing—not sylphlike perhaps, but hugely funny. Her bits a happy selection of English numbers that appeal to Americans. And she knows her American vaudeville from kiver to kiver. And we reckon she was responsible for there being a larger-than-usual Monday night gathering. She might have done something straight, just to show that she's really pretty and really can.

Lewis and *Dody* closed. Good sure-fire hokum full of laughs. Their topical song was interesting until they got rough with it.

Snell and *Vernon* did not show.

GILBERT.

. . .

Concerts at New Amsterdam

The first of the B. F. Keith's Sunday concerts for this season will be held at the New Amsterdam Theater on Sunday, October 30th, with the only performance being held in the evening. The following Sunday, and every week thereafter, for the remainder of the season, two performances will be given each Sunday, one matinee and one evening. Pat Woods of the Keith office is booking the concerts.

. . .

Carroll Peirce Has Daughter

Carroll Peirce, henchman to Walter J. Kingsley, is celebrating the birth of a baby girl to his wife at the Women's Hospital last week. The baby, who will celebrate her birthday on October 19 of each year in the future, weighed eight pounds, and will answer to the name of Carol. She is her proud daddy's second, her predecessor being a boy, now four years old.

New Acts of the Week

Arnold Daly and William Norris

The Van Dyck, Twenty-Eight Minutes in Full Stage Special. Reviewed at the Palace.

Arnold Daly's return to the variety houses developed into a rather pretentious event for the *Palace* theatre this week, the initial day's shows carrying capacity houses with an abundance of standees in place long before the curtain rose. *Daly*, with *William Norris* appears in *The Van Dyck*, a comedy by *Cosmo Gordon Lennox*. The piece carries a double finale of the surprise order and is played throughout by the two principals, a trio coming on to handle the finish. It is shown in the sitting room of *John Peters* (*Norris*) who is visited by *Daly*. Thence begins a long routine of talk, mostly by *Daly*, which at times threatened to develop into a monotonous monologue, but *Daly*, with his inimitable handling of the lines, introducing the light and shade into every sentence, not only killing any possibility of the piece becoming tiresome, but actually working up an unusual degree of interest. Finally after explaining his mania for killing, and frightening *Norris* to the verge of hysteria, the trio enter, one arrayed as a doctor, the other two as keepers. The pseudo doctor explains that *Daly* is a lunatic and they will return him to the institution. The man of the house leaves the room and then the quartet rapidly remove the entire furnishings of the room, followed by the curtain. *Daly* is a great card. And *Daly* in almost any sketch will draw. In *The Van Dyck* he looks good for a whirl around the circuits with a sure promise of continual employment until he again deserts vaudeville for the drama.

. . . O'Connor.

Hetty King

Male Impersonations. 22 Min.—Full Stage. Reviewed Monday Evening at the Winter Garden.

Hetty King, England's foremost Male Impersonator. This is the billing on the program. Even though she were not billed as such, *Miss King* can rest assured that she IS Supreme in her line. Making her initial New York appearance, *Miss King* brought over with her a batch of new songs that are corkers. Opening in evening clothes she sang *Fill 'Em Up*, a fast number. *Miss King* has the honor of being the first woman to smoke a cigar and pipe, in vaudeville. This she does in her first song and in her sailor number. Her second number the *Poppy Show* song, describing an old farmer coming to gay London for a fast time, went over with a bang. Her description of the old man was cleverly put over. She then sang a *Sailor* song *All Hands On Deck*. For her finale she delivered a corking Scotch soldier number, *Till I Come Back Again*. In delivering this number *Miss King* certainly gave the audience an original idea of the Scotch soldier's walk and other mannerisms. It was a great finale for her Monday night. Not only receiving armsful of bouquets, and a wonderful ovation, *Miss King* also had the honor of having the British Consulate, there to see her, besides other foreign representatives in both lower boxes. A speech had to be made on her exit, and the entire house sent her off to the strongest and most rousing reception that any English Artist has ever received in a vaudeville house in this country in many moons.

. . . Rose.

The Lockfords

Dancing, Fifteen Minutes in Full Stage. Reviewed Monday Evening, Winter Garden.

Direct from the Follies Bergere, Paris, *The Lockfords*, have brought to this country a remarkable dancing turn. Opening their act, the male member dressed as *Chaplin*, and the girl on the order of *Pollard*, they go in for several minutes of tumbling about the stage. The girl must be a contortionist for she doubles her wontortionist for she doubles her wonderful form in various poses that would seem impossible. After this bit, the man does away with his boots, and performs tumbling and twirling that has never been seen in this country. His work is supreme. The girl then appears dressed in a beautiful toe dancing creation ,and her toe dancing is superb. She performs her work gracefully and cleverly. For their finish they both go into several minutes of classical and toe dancing that sent them off to a great ovation. The applause was so strong on their exit, that even after the next act was flashed and about to go on, the audience had to have one more look at these clever artists, before the next act could go on. *The Lockfords* could stay in America for years and would be welcomed with open arms,

Rose.

General Ed. LaVine

Juggling, "prop" comedy, twelve minutes, in two, special, reviewed at the Audubon theater.

General Ed. LaVine is a new one to the writer, and in fact, seems to have all the earmarks of a foreign importation for Shubert vaudeville. The general appears in a misfit sailor uniform, using a drop depicting an ocean bathing scene, in two. He does a routine of juggling that contains some good work, and some novel stunts among them, but his strongest points are offered in the props which he uses for laughs, the majority of them being very unusual and effective. He held down number four spot here on a six-act bill, which is pretty good for a sight act, especially considering that he held the spot well. At any rate, he's one juggler that can be added to the very few that are better than just "opening or closing" turns.

. . . Hoffman.

Lord-Ain

Italian Operatic Vocalist. Twelve Min. in One. Reviewed Monday Evening. Winter Garden.

Lord-Ain, the Italian Operatic Vocalist direct from the *Italian Opera* and the *Alhambra, Paris*, is making his first American appearance at the Winter Garden this week.

Lord-Ain, sings in four different voices, soprano, tenor, baritone and contralto.

Making his appearance through the audience, he walks down the centre isle warbling in his native language, a la soprano. This makes a good opening for him, as many in the house look forward to seeing a woman instead of the opposite sex. Although he cannot talk English he gets by nicely by trying to think how to tell the audience in English what he is singing about, after a few minutes thinking he takes a slip of paper out of his pocket when he is about to render a selection and reads off in English what it is all about. He sang several good operatic selections. For his finish he gives his impression of two couples singing. This gives him a chance to sing in four different voices at the same time. He was highly appreciated and the entire house liked his singing voice and his work. *Lord-Ain* should be an asset to Shubert Vaudeville, for they certainly have a find in him.

Rose.

. . .

Charles King and Lila Rhodes

"Toot Your Own Horn," Eighteen Minutes, One to Three Special, Reviewed at the Palace.

Charles King's return to vaudeville, aided by *Lila Rhodes*, reintroduces the popular musical comedy player in a cleverly constructed little vehicle, arranged by *Andy Rice* and labelled *Toot Your Horn*. The vehicle is somewhat away from the conventional and while allowing the duet ample opportunity to display their vocal ability, it also affords them a chance to corral a number of well earned laughs. The pair open in *one* explaining they have been the victims of an auto accident. They engage a taxi to take them to the theatre, reappearing in *"three"* with *Sidney Franklin* accompanying on the piano. More cross-fire talk introduces the singing section and from *King's* solo, the result was never in doubt. They earned a brace of encores on the closing double and finally were forced to a speech. It's a breezy little skit, well handled and one that calls for big time attention.

O'Connor.

. . .

Ernest R. Ball

Songs, twelve minutes in one. Reviewed at The Royal.

Ernest Ball, formerly with *Maude Lambert*, is now doing a single. He sings his own songs with the exception of one. As he walked on he got quite a bit of applause and then announced his new song *I'll Forget You*, which got him off to a fine start. He announced an Irish ballad *Laddie Buck Of Mine* that almost stopped the show in itself. He then sang *Saloon*. using the words *Gallagher & Shean* formerly used. This also pleased. At this he walked off, coming back two more times. The first time back he sang bits of his old songs, the most popular being *Mother Machree*, *Let The Rest Of The World Go By* and *Love Me And The World Is Mine*. Although most of these songs were Irish they got by here nicely. For his last trip back to the piano he sang "another fellow's song" just to show that he was not jealous, *Stand Up And Sing For Your Father An Old Time Tune*. This melody was played with *Annie Rooney* and done effectively. He will be a hit on any bill.

Allen.

20 YEARS AGO TODAY

"Tennessee's Partner" is presented by the Hopkins Stock Company at the Grand Opera House, in Memphis, Tenn. The play is given under the direction of Hugh Ford.

Richard Dorney, for many years the right-hand man to the late Augustin Daly, is engaged by James K. Hackett, to act as business manager, succeeding R. L. Griffin, who has resigned.

Madame Liptzin, one of the foremost Jewish actresses, appears in the rôle of "Queen Lear," in Jacob Gordin's drama at the Thalia Theatre this week.

W. J. Chase, who is now a head of "A Merry Chase," is celebrating the forty-first anniversary of his entrance to the advance-man field.

5 YEARS AGO TODAY

Owing to the objection of the Sabbath Committee, Maud Allen did not give her Sunday concert as scheduled.

Eddie Foy and the seven little Foys, Grace La Rue, Morten and Moore, Gertrude Vanderbilt, "Chic" Sale, the Campbell Sisters, Dainty Marie, and Rock and White are on the bill at Keith's Palace.

"Come Out of the Kitchen," by A. E. Thomas, founded on the novel by Alice Duer Miller, is produced by Henry Miller at the George M. Cohan theatre, with Ruth Chatterton in the leading rôle.

Richard Bennett, who has returned from Los Angeles, makes his first appearance of the season in the east in a new comedy called "Zack."

Vaudeville Bills for Two Weeks Ahead On Pages 616, 617, 644, 645, 646

Lucile Ltd

PRESENT
NEW INTERPRETATIONS
BY
LADY DUFF-GORDON
FOR THE
SOCIAL EVENTS
OF THE
FALL AND WINTER SEASON
OF
1921

GOWNS HATS
NEGLIGEES TAILORED WEAR

19 East 54th St.
NEW YORK
PARIS LONDON

HYGIENOL
is the Sterilized POWDER PUFF

HAVE you ever wondered why the powder does not stay on your puff? You are probably using a cotton puff instead of one made of wool.

The Hygienol Powder Puff made of pure Lamb's wool, has that deep "pile" that retains the powder. Remains soft and fluffy after washing, instead of matting as a cotton puff does. Sterilized, by our own process and sealed in individual glassine packages.

10 to 50c. According to size
SOLD EVERYWHERE

Made of Wool
It Washes
Retains the Powder

You Can Get Your Mirror in

Albuquerque, N. Mex.,	on Thursday	New Orleans, La.,	on Wednesday
Atlanta, Ga.,	on Tuesday	New York, N. Y.,	on Thursday
Austin, Texas,	on Wednesday	Norfolk, Va.,	on Saturday
Baltimore, Md.,	on Saturday	Omaha, Neb.,	on Wednesday
Birmingham, Ala.,	on Tuesday	Ottawa, Ont.,	on Saturday
Boston, Mass.,	on Saturday	Philadelphia, Pa.,	on Saturday
Buffalo, N. Y.,	on Saturday	Phoenix, Ariz.,	on Thursday
Chicago, Ill.,	on Saturday	Pittsburgh, Pa.,	on Saturday
Cincinnati, Ohio,	on Monday	Portland, Me.,	on Saturday
Cleveland, Ohio,	on Monday	Portland, Ore.,	on Friday
Columbus, Ohio,	on Monday	Reno, Nevada,	on Monday
Denver, Colo.,	on Wednesday	Richmond, Va.,	on Monday
Des Moines, Iowa,	on Monday	St. Louis, Mo.,	on Monday
Ft. Worth, Texas,	on Wednesday	St. Paul, Minn.,	on Monday
Helene, Mont.,	on Monday	Salt Lake City, Utah,	on Wednesday
Houston, Texas,	on Wednesday	San Antonio, Texas,	on Wednesday
Indianapolis, Ind.,	on Saturday	San Francisco, Cal.,	on Thursday
Jacksonville, Fla.,	on Tuesday	Seattle, Wash.,	on Friday
Kansas City, Mo.,	on Tuesday	Spokane, Wash.,	on Friday
Los Angeles, Cal.,	on Thursday	Toronto, Ont.,	on Saturday
Louisville, Ky.,	on Monday	Troy, N. Y.,	on Monday
Memphis, Tenn.,	on Monday	Vancouver, B. C.,	on Monday
Milwaukee, Wis.,	on Monday	Washington, D. C.,	on Saturday
Minneapolis, Minn.,	on Monday	Winnipeg, Man.,	on Monday
Montreal, Ont.,	on Saturday		

¶ At the newsstand nearest to your theatre or any railroad station.

¶ For smaller cities figure from the nearest city on the above list.

Dramatic Mirror
133 W. 44th STREET NEW YORK

Little Trips to Los Angeles Studios

With Otto Henry Harras

ON account of being under a good contract with Universal, *Lee Moran* has been shifted over to the Century Comedy lot. He is not as popular here as he was some time ago. *Herbert E. "Bunny" Sherwood* will continue in the comedies as usual. The change was on account of *Charlie Dorety* leaving and signing with another comedy company.

Ode by "Hank" Waters to the Hollywood Hotel

I shall never go to Heaven,
And don't want to go to L,
I'm not in want of any change
As this climate suits me well.
For what is there in other towns
And even Heaven's bliss,
Is very small potatoes
To a boarder's lot in this.

Talking about hospitals there is one being promoted by Messrs. C. C. Mack and E. G. Hawkins of Hollywood, in which Dr. Sharon M. Atkins was formerly heavily interested and who was one of the first to become interested in the idea of the advisability of Hollywood having a hospital. The Hollywood Hospital is incorporated for $500,000, which is being sold in stock. A strong plea is being made with the picture people, a number of which have already subscribed. According to reports of one of the officers of the company $70,000 has already been subscribed, of which $20,000 cash has been paid in.

Tom Forman one of our popular and best directors in the West is returning from location Jamestown, Cal., in the vicinity of which ancient village, he has been making scenes for a new Paramount feature, "If You Believe It, Its So." This story is by *Perley Poore* and was adapted by *Waldemare Young*.

Jack Holt Will Shortly

commence on a new picture entitled "The Parson of Panimint" by *Peter B. Kyne*. Who is to adapt it for the screen has not been announced as yet.

President Obregon's Ambition

to persuade big American picture producers to put old Mexico on the screen and in that way before the world in its true light, seems about to be realized. For plans are now under way through which it is expected to produce practically all of the big scenes of *George D. Baker's* big production "Stay Home" among the picturesque spots in and around the Mexican capital.

Executives of the S-L Pictures organization who are filming the story for Metro already have been approached by representatives of the Mexican Government with a proposition under which exteriors of several of the quaint Spanish structures that dot Mexico City probably will be filmed for the first time in this picture. *Arthur Sawyer* with *Director Baker*, the two chief executives here for the S-L Company, are equally certain that the plans under consideration ought to prove very successful. It seems that the Mexican Government has been seeking an opportunity to show the world just what lies beyond its borders. The agency of the widest publicity of course is the screen. But the American producers for some reason have failed to avail themselves of the opportunities offered. *Garreth Hughes* will be the featured player.

Dwight Cleveland

assistant to *Elmer Harris*, at the Realart Studios is ill at his home. Just two months ago, *Dr. Frank W. Chandler* performed a serious operation on his jaw bone that lasted over two hours under ether. He is now taken with another illness. Why not change the brand, Dwight?

Two new projection rooms have just been completed at the Realart Studios to make easier the cutting and titling of coming productions of the five Realart stars.

Mary Beth, the fascinating little *Ernest Belcher* dancer, who played an ingenue in "Footlights," a screen feature is now behind real footlights in the new Music Box Theater. Not her first footlight though, she spent last season singing and dancing in "Sally."

Edward M. Wade, screen actor, has a sad story to tell. For four months he has nursed, cherished and watched anxiously over the growth of twenty-six (he says he counted them) new hairs where his bald spot formerly was. Just as he was assuming the appearance of a luxuriant-bearded youth, the Goldwyn studio called him the play a Chinese rôle in "What Ho —The Cook." As a bald spot is part of his make-up, exit the rejuvenation.

Larry Semon has written a comedy of theatrical life that will go into production this week at the Vitagraph Studios. There will be a number of new features at his disposal for the picture. Larry knows theatrical life and has had the trials and tribulations of both the theater and newspaper experience.

Helen Virgil, a *Belcher* dancer late of the "Midnight Frolic" here is dancing in the prologue at Graumans Theater this week.

Work Is to Be Begun

immediately in Pasadena upon the construction of a seventy-five bed addition to the Pasadena Hospital, W. C. Crowell having been awarded the contract for the structure. At the same time the hospital will start a campaign for $50,000, which will make it possible to enlarge the new addition to a 100-bed capacity before construction is too far advanced. Altogether the hospital is spending $400,000 for improvements, this sum having been raised in a campaign more than a year ago.

An interesting scene at the Metro studios. Viola Dana wanted to see what a miniature League of Nations was like and rounded up representatives of every nationality she could find in the neighborhood

"THE HUNCH"

Metro Provides Comedy for Gareth Hughes

From the story by Percival Wilde. An S. L. production, directed by George D. Baker Released by Metro.
J. Preston Humphrey.....Gareth Hughes
Barbara Thorndyke.....Ethel Grandin
John C. Thorndyke....John C. Stepping
George Taylor.....Edward Flannagan
Sheriff Henry Clay Greene..Harry Loraine
Minnie Stubbs.....Gale Henry
Hodges.....William H. Brown

"The morning after the night before," when Preston Humphrey awoke with "a head as big as a house," the first thing he saw was "Buy J. S." in claret stains on his shirt front. And because he was a Wall Street hound who had as much faith in his hunches as a young man in his first love affair, he borrowed a couple of thousand from his prospective father-in-law, (Boy! Page those father-in-law!) to invest in Jerusalem Steel.

Then things began to happen. The market cooled down to drop. Father-in- and the stock began law got hot under the collar and began to boil up. But Preston was a sure enough Wall street hound and his faith was rock-bottom.

The scenario has been well prepared. The complications of the story furnish many amusing incidents in which a variegated audience, anywhere, will find they have spent an enjoyable hour in reviewing Gareth Hughes getting himself in hot water and then out again.

For the direction what more shall or can be said than it is a George D. Baker production; which translated means that it is a truthfully good photoplay in every particular. For the acting; well! there is Gareth Hughes. Ask any girl what she thinks of Gareth. (Oh! Girls! Isn't he perfectly wonderful!) Ethel Grandin who plays opposite the star does so in a very pleasing manner and it is easy to see that she will soon ingratiate herself with a vast following of her own.

When Preston conspired to murder himself; and when he was arrested for the murder of himself; and when he had a rather difficult time trying to prove that he was himself.

"PEGGY" SALINE.

Ethel Grandin leans anxiously against Gareth Hughes' shoulder as she earnestly urges him to listen to her story. Gareth looks as though he had just finished a struggle with somebody

A smiling picture of Gareth Hughes as he appears in his latest starring vehicle, "The Hunch," a Metro picture, directed by George D. Baker

It is going to take quite a lot of talking to convince Gareth Hughes that the story is O. K.—which the elder man is telling—judging from his superior expression

"FROM THE GROUND UP"

Goldwyn Presents Tom Moore in Pleasing Film

Written by Rupert Hughes. Directed by E. Mason Hopper. Photography by J. J. Mescall.

CAST

Terence Giluley.....Tom Moore
Philena Mortimer.....Helene Chadwick
Mr. Mortimer.....De Witt C. Jennings
Mrs. Mortimer.....Grace Pike
Carswell, Sr.....Hardee Kirkland
Carswell, Jr.....Darrell Foss

For a great many years, we often have read that sorrow and tears is the millionaire's bread; that the poor man, who labors in fact'ry or ditch, finds more joy than his neighbors, (quite hopelessly rich.) And how many times has Old Sophistry vented that happiest far, is the man most contented with whatever his store in Life may be in poverty or prosperity.

Terrence Giluley was a sort of "yours truly," who found joy in most anything. And maybe that's why he never would sigh or envy the riches that oft passed him by; or whatever the gods didn't bring. In the filth and the slime where he worked every day he found a good time in a musical way. For a harmonica, cheap, he played with a vim—why, the world was gloriously good to him!

Now isn't it strange how Fate lays her plan; the *change* she will make or mar in a man; the business she'll choose to have her stage set, well—Rupert Hughes turned the trick, you can bet!

The picture is one, full of life, quick and snappy; of good, wholesome fun that will make us all happy. We may not agree on the Fortunes of Chance and it's not our idea of the finest romance. But the film is hearty and funny and good enough for a party in any old mood.

Tom Moore plays his part with his famous old smile that goes straight to your heart and says: Life *is* worth while. For the rest of the cast, well, on the whole, each one plays fine their particular rôle. The lightings are good, the camera work fair, the titles are written with particular care. When the story is ended, everybody is gay, all trouble is mended in the old 'movie' way; and just to assure us the girl and the boy embrace one another to prove theirs is the joy.

HENRY IRVING MARCOUIES.

* * *

Tom Moore and Helene Chadwick holding a merry confab in a scene from Goldwyn's "From the Ground Up"

Tom Moore makes a happy-go-lucky day laborer, and he seems to be laughingly motioning to us to join him in his aerial position while the boss digs for money to do the treating

Can this be Tom Moore—this cheery lad with the wrinkled forehead who plays so blithely on his harmonica? "From the Ground Up" is Tom's latest Goldwyn picture and he's surely musically inclined

"DAWN OF THE EAST"

Realart Presents Lavish Film of Oriental Intrigue

Directed by E. H. Griffith. Assistant director, J. Malcolm Dunn. Photographed by Gilbert Warrenton. Author and scenarist, E. Lloyd Sheldon.

Countess Natalya.....Alice Brady
Roger Strong.....Kenneth Harlan
Sotan.....Michio Itow
Mariya.....America Chedister
Sonya.....Betty Carpenter
Mrs. Strong.....Harriet Ross
Wu Ting.....Sam Kim
Liang.....Frank Honda
Kwan.....H. Takemi
Chang.....Patricio Reyes

From the frozen fastnesses of Russia—Russia revolutionized, upset, in a frenzy turmoil of broken standards, creeds and traditions and unrestrained passion—she fled, with her younger sister, to the cherry-blossom, almond-eyed country. And there in the Café of the Almond Blossom, she sang nightly; so she could earn enough to keep body and soul together. It was not easy; for men are men; and women are women the world over. And passion has no particular creed or country. And there was one . . . Sotan, by name . . . who wanted her; and watched and planned.

E. H. Griffith, who stands convicted of having directed this photoplay, has made a splendid production. We mean exactly that. The picture is rich in oriental settings, that are not only artistic masterpieces, but authentic reproductions of the real thing. The color and tone they create for the picture gives the photoplay a definite atmosphere of oriental wiliness and cunning and intrigue. And the photography is eual to the directing and settings.

It seemed at first, as if circumstances were too much for the friendless white girls. But it is only in such emergencies that the good and the wisdom and resourcefulness that is in us (if there be any) rises to the occasion, as the saying has it. Fast following events transport the scene of action to America. More intrigue, suspense, a bit of romance as an added spice, builds up the complications of the plot and before we know it, we are leaning forward in our seats with an anxiety for the girls' welfare that betrays our highly intensified emotions.

Alice Brady does some notable work that will further ingratiate her with her already large following. Kenneth Harlan, who is fast becoming a popular motion picture idol, plays his part for all there is in it.

WALTER GEIGER.

Alice Brady in a scene from "Dawn of the East," her latest Realart production, is gathering in her winnings at the roulette table with a practised hand. The admiring group about her look on in envy

That long finger-nail is as menacing as it is startling, and the sly look on the Chinaman's face would indicate that he is plotting some wily scheme

At the top of the page we have Alice Brady giving a curtain lecture to a surprisingly submissive Chinaman. At least, it appears to be making an impression

"A CERTAIN RICH MAN"
Hodkinson Presents Excellent Cast

From story by William Allen White. Produced by Benj. B. Hampton. Released by Hodkinson.

THE CAST

John Barclay.....Robert McKim
Molly Culpepper.....Claire Adams
Bob Hendricks.....Carl Gantvoort
Adrian Brownell.....Jean Hersholt
Col. Martin Culpepper..Joseph J. Dowling
John Barclay's Mother.....Lydia Knott
Young Neal Ward.....Frankie Lee
Young Janet Barclay....Mary Jane Irving
General Hendricks.....Harry Lorraine

The idolatrous worship of money and the evil consequences it brings is made into a very forceful story and a very acceptable screen offering. The plot has vigor and vitality and moves with a definite purpose. The number of characters makes the story a bit hard to follow at the start, but after one gets the various people straightened out in his mind the action carries him along smoothly and his interest is keen.

A scheming banker in order to cover certain shortages, requests the heroine to marry a wealthy suitor or else endure the sorrow of seeing her father and her fiance financially involved. Ambition and power have helped the certain rich man to make his way to the top of the ladder of success. The story centers around this will to power. There is a certain pathos in the underlying love story—a theme of blighted love. The husband of the heroine loses his money and becomes a sodden figure when he realizes that his marriage has been one of convenience. When the rich man loses his wife then he regains his outlook on life which contains a more human note—and he immediately tries to make up to the others what he has caused them in trouble and misfortune.

There are several clever twists to the story, a bit of humor, and even a bit of melodrama, which give it a universal appeal. Robert McKim is excellent as the rich man, and plays with his usual finesse. Joseph Dowling as Colonel Culpepper is good, and Claire Adams lends charm and youth to Molly, with her usual skill.

A family discussion in "A Certain Rich Man," a Hodkinson release, has a serious moment when the young man, judging from his clenched fists, is about to put up a forceable argument

Claire Adams sorrowfully packs her small suit-case thinking wistfully how she regrets the necessary step

At the top of the page, Lydia Knott is comforting her unhappy husband in "A Certain Rich Man" (Hodkinson)

KEITH, MOSS AND PROCTOR TO HAVE OWN EXPLOITATION FOR FILM

Will Make Own Trailers, One and Three Sheets For Films Booked Into Picture Houses

B. S. MOSS has inaugurated his own exploitation department which will take care of the motion pictures which have been booked for exhibition in the various Keith, Moss and Proctor houses which show motion pictures. This department will make its own trailers for the different films booked, special lobby display frames, and its own one and three sheets. A special art department has been established under the direction of Agnes Masterson, who will see to it that the various posters and art work are fully as good, if not better, than those supplied by the publicity departments of the producers.

This is the first time that a large exhibitor has done a thing of this sort it is understood, and may be the signal for other exhibitors possessing a chain of houses showing motion pictures to follow suit. Whether the results of such a proceeding will aid the publicity departments of the various producers or not, remains to be seen.

The Moss exploitation department will work out its own publicity on the following films which have been booked into the different houses on the Keith, Moss and Proctor circuits showing motion pictures: "The Law of the Woman," "Lulu Bett," "Ladies Must Live," Charles Ray in "Two Minutes To Go," "Bits of Life," "Serenade," Constance Talmadge in "Woman's Place" and others.

Motion Picture Advertisers to Hold "Installation Ball"

The Associated Motion Picture Advertisers have hit upon the scheme of holding an "Installation Ball" for the purpose of celebrating the induction of the new officers recently elected. The affair will take place in New York on Monday evening, November 7, at the Café Boulevard, Broadway and Forty-first street, the place where the A. M. P. A. holds its regular weekly luncheons.

This means that C. L. Yearsley, the new president; Jerome Beatty, the new vice-president; Victor M. Shapiro, the re-elected treasurer, and Thomas G. Wiley, the new secretary, not forgetting the members of the board of directors, will be made to feel the importance of their responsibilities by a celebration the like of which never before has been attempted by this thriving organization of advertising and publicity men.

Robert Edgar Long, chairman of the publicity committee, announces that the invincible Harry Reichenbach will be Master of Ceremonies, ably assisted by E. M. Botsford, Paul Lazarus, Nat Rothstein and Silas Spitzer.

• • •

Mrs. Hayakawa to Support Her Husband

When Sessue Hayakawa appears in his forthcoming production under the R-C banner, Mrs. Hayakawa will be seen in support of her talented husband. She is known to screen fans as Tsuru Aoki. The story is based on Dorothy Goodfellow's "The Street of the Flying Dragon," and adapted by Eve Unsell.

• • •

Margaret Knight in "The Mad Dog"

Margaret Knight, who appeared recently in the cast of the ill-fated "The Triumph of X" will appear in "The Mad Dog" the new play by George Scarborough, in which the Shuberts will present Conway Tearle and Helen Menken.

• • •

May McAvoy Shopping for Wigs

May McAvoy, in her newest realart picture is obliged to wear a blonde wig over her brunette tresses. The story, directed by William D. Taylor, is by Sonya Levien.

N. W. Ayer & Sons to Handle R-C Advertising

R. S. Cole, president of the R-C Pictures Corporation announces that N. W. Ayer & Sons have been selected as their advertising counsel. For fifty-two years N. W. Ayer & Son have been handling the advertising of some of the country's greatest industries and service organizations. There will be no break in the schedule of advertising that R-C Pictures have been running in the trade papers, and the make-up will conform to the customary black and white ads.

• • •

Ince Gets "Desert Fiddler"

Screen rights to "The Desert Fiddler," a novel of the Imperial Valley and Mexico by Walter H. Hamby, have been secured by Thomas H. Ince. The novel is now being worked into continuity form with the expectation of producing it in the near future as an Ince special for release through Associated First National. No announcement has yet been made as to who will direct the feature.

• • •

McKay Morris in "Alexander"

McKay Morris, who is now appearing as Dr. Kennicott in "Main Street," will play Alexander the Great later on in the season, at special matinees under the supervision of Stuart Walker. Mr. Morris has created the title role in all of Lord Dunsany's "king" plays. "Alexander" is the name of this latest Dunsany play.

• • •

Schwerin Resigns

Charles F. Schwerin has resigned from the Washington office of the Associated Producers. He has not intimated what his future plans are to be.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 638, 639, 640, 641 of this issue.

Directors—XXXVII

LOUIS J. GASNIER

Who recently completed "Mademoiselle Jo"—a Robertson-Cole production

Benefit for Consumptives

There will be a benefit performance at the Sam H. Harris Theatre, on Sunday evening, November 13th, in aid of The Jewish Consumptives' Relief Society, which operates the famous sanatorium at Denver, Colo., where White Plague sufferers are treated free of expense.

Knowing the cause to be highly commendable, sixteen men, prominent in theatricals and other lines of business, have undertaken the work of making this benefit a success. They are A. L. Erlanger, Lee Shubert, Marc Klaw, E. F. Albee, Sam H. Harris, B. S. Moss, George C. Tyler, Archibald Selwyn, William Fox, Abraham Levy, A. H. Woods, Oliver Morosco, B. K. Marcus, Joseph Kaufman, Mortimer Fishel and Albert Falk. Mr. Fishel is chairman of the committee and Mr. Falk treasurer. Mr. Harris has donated the use of his theatre.

• • •

King Returns to Casino

San Francisco, Oct. 24.—Returning after an absence of several months, Will King himself is coming back to Loew's Casino Theater this week. King is San Francisco's greatest comedian and is expected a big "Welcome home."

He has chosen as his opening show "Days of '49," written by James Madison, and is going to present a truly Western show.

• • •

"Peters" Opening Dance Hall

Peter Ansolino, who is the proprietor of "Peters' Restaurant" on West 49th Street, has purchased the entire building in which the restaurant is situated, and will open a dance establishment on the first floor of the building in November. He is offering a prize of fifty dollars for the best suggestion for a name for the place.

• • •

Henry Miller Closes Tour

San Francisco, Oct. 24th.—Henry Miller has left for New York, after closing a four week's run at the Columbia theater here in "The Famous Mrs. Fair." Miller played to $81,963 for the thirty-two performances which he gave here.

Film Rental Tax Decision This Week

In the hands of ten men, five Senators and five Congressmen, will rest the final fate of the 5 per cent. film rental tax repeal, in the even that the Senate upholds the recommendation of its Finance Committee and votes to relieve the picture industry of this burdensome wartime excise.

These men comprise the Senate and House Conference Committee. They are: Senators Boies Penrose of Pennsylvania; Reed Smoot of Utah; Porter J. McCumber of North Dakota; Furnifold M. Simmons of North Carolina, and Peter G. Gerry of Rhode Island; Congressmen Joseph W. Fordney of Michigan; Nicholas Longworth of Ohio; William R. Green of Iowa; John N. Garner of Texas, and William A. Oldfield of Arkansas.

The House conferees will determine whether or not the Senate Finance Committee amendments to the Revenue Bill, if adopted by the Senate, are acceptable to the Ways and Means Committee of the House of Representatives. Any unacceptable amendments will immediately become subject matter for discussion between the joint groups of conferees and all points at issue must be ironed out and agreed upon before the measure is returned to the House for final passage.

Saul E. Rogers, Chairman of the Taxation Committee of the National Association of the Motion Picture Industry, who has just returned from another trip to Washington where he spent several days conferring with members of Congress in his campaign to insure favorable action upon the rental tax repeal, is confident that the Senate will sustain its Finance Committee and vote to repeal the 5 per cent. tax. This action is expected during the present week. Chairman Rogers says, however, that every possible effort should be immediately made by representative men of the industry to convince the Senate and House conferees that the rental tax repeal is essential to the welfare of the entire motion picture business and that without such relief it is going to be an almost impossible task for the industry to work back to normalcy.

• • •

Rollo Exchange in New York

This week a new exchange was added to the independent ranks in New York territory when the Rollo Sales Corporation opened their offices at 729 Seventh Avenue, New York City, on the tenth floor.

F. C. Sumners the sales manager of the new exchange and it is said that he is to open a number of new releases, of which many came from the Clark-Cornelius Corporation. The Rollo Sales Corporation will purchase through the independet market.

• • •

Fire Prevention Week in Chicago

Fire Prevention Week is being held in Chicago this week, and practically all of the moving picture theatres are running films furnished by the Chicago Safety Council. The films show accidents, and methods of preventing them, as well as fire hazards and fire prevention devices.

Is That So!

LAMBERT HILLYER and *Irvin Willat*, two of the screen's foremost directors, have signed contracts to direct two forthcoming *Ince* features for release under the terms of his new arrangements with Associated First National.

"Jim," an original by *Bradley King*, is in its third week of production on the *Ince* lot under the direction of *John Griffith Wray*, director of Ince's "Lying Lips" and the forthcoming "Hail the Woman." *John Bowers*, *Milton Sills* and *Marguerite de la Motte* are cast in the leading rôles. *Henry Sharp* is the photographer. The picture is to be released by Associated First National.

Douglas MacLean has started "The Hottentot" under the direction of *Del Andrews*, with *Madge Bellamy* in the leading feminine rôle.

Leah Baird is making her latest *Arthur Beck* production, to be released by Associated Exhibitors, at the Ince Studios. The story, as yet unnamed, is by *Miss Baird* with the continuity by *James W. Horne*, who is directing. Only three people are included in the cast, *Miss Baird*, *Emory Johnson* and *Edward Peil*. *Charles Stumar* is photographing.

Five Directors Start

work next week at Realart in new productions. *Chester M. Franklin* will wield the megaphone over *Bebe Daniels* while *Frank Urson*, *Maurice Campbell*, *Thomas Heffron* and *William D. Taylor* are to direct, respectively, *Mary Miles Minter*, *Constance Binney*, *Wanda Hawley* and *May McAvoy*. These are repeat assignments as the directors named have just finished photoplays with the same stellar players.

Screen

"Toyland" has been temporarily transferred to the *Realart* stage for opening scenes of the new *May McAvoy* starring vehicle which *William D. Taylor* is producing. A reproduction of the toy section of a modern department store fills half of one of the huge stages. The story is by *Sonya Levien*; *George Hopkins* wrote the scenario.

Bebe Daniels

is resting this week in the mountains. To complete her last production in time it was necessary to work night and day and the star found the idea of a vacation quite a welcome one. On her return she will start work on an original story by *Nina Wilcox Putnam*, the scenario for which has been written by *Fred Myton*. *Chester M. Franklin* will direct.

Constance Binney and company have gone to San Francisco where Argentine "farm" scenes will be taken at a location on the peninsula. Included in the cast are *Jack Mulhall*, leading man, *William Courtleigh*, *Sydney Bracey*, *Arthur Hull*, *Edward Martindel*, *Helen Lynch* and *Herbert Fortier*. Director *Maurice Campbell* expects to be gone at least ten days.

The starting date of *Wanda Hawley*'s next Realart production has been set forward until the first of next week. The offering will be a *Violet Clark* adaptation of an original by *John Blackwood*, California Theatre manager and dramatist.

Larry Semon says they have a new idea in picture presentation in Paris and its one stunt that American exhibitors might try without risking much money. Here it is. The Parisian exhibitor shows scenes from the classical works of French literature and offer substantial prizes to those who guess the works from which the scenes are taken. That's one stunt American Exhibitors could use with American filmed literature.

Doraldina, the dancer, slipping into the main entrance of the Metro studios, at Hollywood, Calif. She appeared in "Passion Fruit, by Carey Wilson, a Metro picture

Viola Dana, the little Metro star, gazing interestedly at her reflection in the mirror, in a scene from "Cinderella's Twin" (Metro). Her double in the rôle of a winsome maid looks soulfully on.

Graf Completes "White Hands"

One of the first large productions made entirely in and around San Francisco has just been completed by Max Graf, head of the motion picture producing company that bears his name. The picture which is Gardner Sullivan's story, "White Hands," is now being edited by the director Lambert Hillyer, and will shortly be on view at a local theater.

Graf asserts that by doing the picture in this vicinity he saved over $20,000 over the cost of doing the same production in and around Los Angeles.

Promotions Made at Paramount

The following promotions in the Paramount sales organization were made last week.

M. C. Hughes, formerly Branch Manager at New Haven, has been appointed Branch Manager at Cincinnati, succeeding Frederick Strief resigned.

John Powers, formerly salesman connected with the New Haven office, has been appointed Branch Manager succeeding Mr. Hughes. Powers is a graduate of the first class of the Paramount school of salesmanship, held about a year ago.

William Farnum Back From Europe

William Farnum, the motion picture actor, returned last week from Europe on the liner Aquitania with Mrs. Farnum, after being away since March 22, the first vacation he has had for twenty-five years, he said. Among the places he motored to during the Summer was Rome, where he paid several visits to the ruins of the ancient Forum in order to get the Julius Caesar atmosphere. Mr. Farnum said that he felt in the best of health, and was quite ready to face the camera again for another picture.

Paramount Has 26 Releases

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced a tentative schedule of Paramount releases for the months of November, December, January and February. Twenty-six productions are listed, including specials produced by Cecil B. DeMille, William de Mille, George Melford, George Fitzmaurice, John S. Robertson, George Loane Tucker, Donald Crisp, William S. Hart, Penrhyn Stanlaws and the Wallace Reid-Gloria Swanson-Elliott Dexter production directed by Sam Wood; two foreign productions starring Pola Negri and star pictures in which every one of the Paramount luminaries will be seen.

* * *

Public to Criticize "Footlights"

As part of the exploitation work in conjunction with the motion picture, "Footlights," which will be shown at all the Keith, Moss and Proctor film houses during the week of November 3rd, the public has been invited to write their own criticisms of the film. Each criticism is to be limited to one hundred words. The twenty-five best, in each theatre where the picture is shown, will be given a prize of two tickets each to that theatre for the following week.

* * *

Zukor's Daughter In London

A recent visitor to the London studio of Famous Players-Lasky British Producers was Mrs. Arthur Loew, the only daughter of Adolph Zukor, president of Famous Players-Lasky Corporation. Mr. and Mrs. Loew were passengers from New York to Southampton on the Berengaria and have undertaken the trip to Europe partly on business, partly for pleasure. Mr. Loew is the son of Marcus Loew.

* * *

Alice Brady in "Hush Money"

Samuel Merwin has written an original story for Alice Brady entitled "Hush Money," which is his first venture in screen writing. Charles Maigne collaborated with Mr. Merwin on the script, and will direct the picture. The cast will include Larry Wheat, George Fawcett, and Larry Devine. Clara Beranger, one of the screen's best continuity writers, appears in a small role.

* * *

Realart Posters for "Morals"

William D. Taylor' latest production for Realart, which has just been completed, is "Morals," founded on the William J. Locke novel in which May McAvoy is being starred. Especially elaborate posters have been prepared which have an Oriental motiff that lends itself peculiarly to the limitless efforts of lithography.

* * *

Constance Binney Back at Work

After a between-pictures vacation Constance Binney is about to start on a new picture under the direction of Major Maurice Campbell. The story is an original one by Harvey Thew, a member of the Realart scenario staff, and is as yet unnamed.

HENRY H. WATERS
DEALER AND GROWER OF PALM TREES

I own and control more palm trees than all others combined.

My landscape work on exterior settings includes some of the greatest pictures ever made.

Satisfaction Guaranteed

HENRY H. WATERS
HOTEL HOLLYWOOD, HOLLYWOOD, CAL.

EDDIE MACK TALKS: No. 66

A snappy trio, Weber, Beck, and Frazer, are putting over a bunch of popular ditties of the day up at the Royal this week. If you've seen these clever boys and heard their happy harmonies, you may have noted the fact that these chaps are mighty classy dressers. Well, EDDIE MACK is the boy who puts 'em on the map with the nifty clothes. And we'll say that a well-dressed act always leads. If you're thinking of staging an act that requires some neat raiment, drop in to see EDDIE MACK and let him help you out. He'll be glad to see you any time.

1582-1584 Broadway Opp. Strand Theatre

722-724 Seventh Ave. Opp. Columbia Theatre

THERE is no safer investment than jewels! They increase steadily in value Buy with a feeling of security at

"The Times Square Jeweler"

HERMAN BACH
Maker and Dealer of Fine Jewels

1584 BROADWAY - - - Near 48th Street
(Formerly at 1532 Broadway)
Phone: Bryant 645 · Opposite Strand Theatre

IF your hopes for the future—for prosperity or fame—involve literary work, the writing of fiction, verse, essays, plays or photoplays, take the first step toward the realization of your ambitions by reading and studying The Editor Magazine.

The Editor Magazine is a pleasant, profitable, twice-monthly visitor. It reaches its subscribers promptly on the 10th and 25th of each month. It is inspiring, informative, helpful, practical. Its readers are the successful and the about-to-be-successful aspiring writers who realize that authorship is an art, a trade, a craft—whatever the writer himself cares to make it—that demands study, thought, and patient effort. The Editor prints articles on all phases of authorship, an Exchange department that is a treasure-house of helpful experiences and stimulating opinions, and a department. "The Literary Market," that gives readers the news that points the shortest road to sales of manuscripts.

The Editor costs $3.00 a year, $1.65 a half year. You can prepay your subscription for two years, for $5.50, if you act at once.

There's a great, new movement in literature. The Editor will help you to achieve your part of it. THE EDITOR, RIDGEWOOD, NEW JERSEY.

$55.50 OUR NEW WARDROBE TRUNK
WILLIAM BAL COMPANY, 141 W. 36th Street, N. Y.

Stage Lighting
I SAVE YOU 20%—
Estimate will convince you
effects and everything electrical
for producers of Plays, Vaudeville Acts, Etc. HARRY WOODLE
226 W. 46th St., New York

TAYLOR TRUNKS
710 W. 44th St., New York 28 E. Randolph St., Chicago

WILMINGTON — Black & O'Donnell; Raymond Bond & Co. (Philadelphia); Genaro & Gold; Kenny & Nobody; Morak Sisters.

YONKERS—Mme. Besson & Co.; Jimmy Lucas & Co.; Mack & Brantley (58th Street); John McGowan; Polly Moran; Eleanor Fierce & Co.; (L. H.) Anger & Packer; Creole Cocktail; Bunting & Frances; Fellette's Monks; Ruth Haywood.

YOUNGSTOWN—Wills & Harold Brown (Detroit); Elinore & Williams; Handers & Melisa; Murray Girls (Indianapolis); Nathan Bros. (Toledo); Frank Wilcox (Rochester); Charles Withers & Co.

Shubert

NEW YORK: 44TH ST.—Charles F. Aldrich; Donald Brian; Callahan & Bliss; Lucy Gillette; Marie Lo; Three Chums.

NEW YORK: WINTER GARDEN—Arco Bros; Holt & Rosedale; Lean & Mayfield; Mason & Keeler; Olga Mishka Co.; Belle Story; The Pickfords; Vardon & Perry; Wilson & Larson.

BROOKLYN: SHUBERT-CRESCENT—Buddy Doyle; Bert Earle & Girls; Jimmy Hussey & Co.; Joe Jackson; Jolly Johnny Jones; Rath Bros.; Rome & Cullen; Vine & Temple; Ziegler Girls.

BALTIMORE: ACADEMY OF MUSIC—Brendall & Bert; Lucille Chalfont; Jack & Kitty DeMaco; Du Calion; Palo & Palet; George Rosener; Emily Ann Wellman.

BOSTON: MAJESTIC—James Barton; Bogany Troupe; Brengk's Horse; Cecil Cunningham; Dickinson & Deagon; Ernest Evans & Girls; Bert Hanlan; Frank Jerome; Pederson Bros.

CHICAGO: APOLLO — Belge Duo; Harper & Blanks; Billy McDermott; Mel-Burns; Monroe-Fisher Revue; Nip & Fletcher; Robinson's Elephants; Sailor Reilly; Al Sexton & Girls; The Glorias.

CLEVELAND: EUCLID AVE. O. H.—Hattie Althoff; Nora Bayes; Bernardi; "In Argentina"; Klein Bros.; Lipinski's Dogs; Milo?; Bob Nelson; Bert Sheppard.

DAYTON: LIBERTY THEATRE—Bernard & Townes; Selma Braatz; Walter Browner; Harrah & Rubini; Kremka Bros.; Libby & Sparrow; Frances Renault; Ryan & Lee.

DETROIT: DETROIT O. H.—Mlle. Codee; Everest's Monks; Marguarite Farrell; Harris & Santley; Harry Hines; Leona La Mar; Masters & Kraft; Novelle Bros.; Chas. Richman & Co.

NEWARK: RIALTO—Clark & Verdi; Hetty King; Lord Ain; Bert Melrose; Regoletto Bros.; Jack Strouse; Tatlan & Newell; Whipple-Houston Co.

PHILADELPHIA: CHESTNUT ST. O. H.—Fred Allen; Joe Fanton & Co.; Lew Fields & Co.; McConnell & Simpson; Mossman & Vance; A. Robins; 7 Blue Devils; Yvette.

PITTSBURGH: SAM S. SHUBERT—Ethel Davis; Olympia Desval; Marie Dressler & Co.; Forde & Rice; Lora Hoffman; Kajiyama; Benn Linn; Sensational Togo; Torino & Co.

WASHINGTON: SHUBERT-BELASCO—Jack Conway & Co.; Donald Sisters; Emily Donell; Jack McKay; Alfred Nates & Co.; Georgie Price; Regal & Moore; Will Rogers.

Loew's

NEW YORK: STATE—L. Wolfe Gilbert & Co.; Jewel's Manikins; Bernice LaBar & Beaux; Lockhart & Laddie; Jimmy Lyons; Manners & Lowry; Melroy Sisters. (L. H.) Bryant & Stewart; 8 Lunatic Chinks; L. Wolfe Gilbert & Co.; Henri Sisters; 7 Brown Girls; Swain's Cats & Rats.

AMERICAN — American Comedy 4; Myrtle Boland; Sam Liebert & Co.; Melville & Stetson; Swain's Cats & Rats; The Norvellos; Wood Sisters & Foley; (L. H.) Euhs & Clark; Fred's Pigs; Bernice LaBar & Beaux; Babe La Tour & Co.; Peck & Parsons; Poor Old Jim; 3 Kenna Sisters; The Larconians.

AVENUE B—Adolpho; Phil Adams Co.; Craddock & Shadney; Race & Edge. (L. H.) 4 Ushers; Colini's Dancers; Holden & Herron; Prevost & Goelet.

BOULEVARD—Josie Flynn & Co.; Gordon & Kenny; Tom Mahoney; Fred & Al Smith. (L. H.) Burrell Bros.; Frank Cornell & Co.; Hart, Wagner & Eltis; Jackson, Taylor Trio; The McNaughtons.

DELANCEY ST. — Eulis Clark; Les Arados; Let's Go; Prevost & Goelet; Ubert Carleton; Weber & Elliott. (L. H.) Josie Flynn & Co.; Gere & Delaney; Gordon Duo; Manning & Hall; Fred & Al Smith.

GREELEY SQ.—Gordon Duo; Hodge & Lowell; Poor Old Jim; St. Calri Twins & Co.; Stanley & Elva. (L. H.) Myrtle Boland; Cowboy Williams & Daisy; Maley & O'Brien; Marriage vs. Divorce; McIntyre & Holcomb; The Norvellos.

LINCOLN SQ.—Frank Cornell & Co.; Geo. & Lily Garden; Hart, Wagner & Eltis; Mme. Rialto & Co.; The McNaughtons. (L. H.) Eugene Emmett; Fero & Coulter; Howard Martelle & Co.; Louis Stone & Co.; 3 Ban Joys.

NATIONAL—Henderson & Halliday; Eddie Heron & Co.; Philbrick & Devoe; Tallman Revue; The Larconians. (L. H.) American Comedy 4; Harry Gilbert; Turner Bros.; Rilla Willard & Co.; Wood Sisters & Foley.

ORPHEUM—Eddie Cassidy; Cowboy Williams & Daisy; LaRose & Adams; Howard Martelle & Co.; C. Wesley Johnson & Co. (L. H.) Henderson & Halliday;

Who's Who in Vaudeville

Who's Who on The Screen

Who's Who on The Stage

Three separate volumes all to be published before Fall by

DRAMATIC MIRROR

Send for blanks NOW so you won't be left out

Office Space For Rent

Opposite the Lambs' Club

¶ 500 square feet with good light, partitioned into 2 private offices and a large outer office.

¶ In modern building with elevator service, steam heat and all conveniences.

Apply to

Dramatic Mirror

133 West 44th St.
New York

Jewel's Manikins; One, Two, Three; Philbrick & DeVoe; Stanley & Elva.

VICTORIA—Eugene Emmett; Fred's Pigs; Manning & Hall; Marriage vs. Divorce; Turner Bros.; (L. H.) Ubert Carleton; Jean & Valjean; Sam Liebert & Co.; Melville & Stetson; Tallman Rev.

BROOKLYN: FULTON—Harvey De Vora Trio; Henri Sisters; McIntyre & Halcomb; Louis Stone. (L. H.) Geo. & Lily Garden; LaRose & Adams; Let's Go; Tom Mahoney; St. Clair Twins & Co.

METROPOLITAN—Betty Wake Up; Fero & Coulter; Jean & Valjean; 7 Brown Girls; 3 Kenna Sisters. (L. H.) Arthur Deagon; Gordon & Kenny; Hodge & Lowell; Rounder of Old B'way; Russo, Ties & Russo.

PALACE—Busse's Dogs; Holden & Heron; Jackson Taylor Trio; Texas Comedy 4. (L. H.) Phil Adams Co.; Harry Bentell; Race & Edge; Weiss Troupe.

WARWICK—Brennan & Murley; Carleton & Mack; 4 Ushers; Quinette Hughes & Co.; The New Matron. (L. H.) Allen & Jones; Brady & Mahoney; Eddie Heron & Co.; Norton & Wilson; Wheeler Trio.

ATLANTA—Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow. (L. H.) Bentley, Banks & Gay; Lew Hawkins; Bobby Jarvis & Co.; Harry & Kitty Sutton; 3 Raymonds.

BALTIMORE—Faber Bros.; Fiske & Fallon; Douglas Flint & Co.; Kalaluhi's Hawaiians; Lambert & Fish.

BIRMINGHAM—Van & Carrie Avery; Barker & Dunn; Johnny Dove; Timely Revue; Uyeda Japs. (L. H.) Dane & Loehr; DeLyons Duo; Octavia Handworth & Co.; Dave Thursby; Waldron & Winslow.

BOSTON—Arthur Deagon; Lou & Grace Harvey; Martin & Courtney; Russo, Ties & Russo; Wheeler Trio. (L. H.) Brown & Elaine; Coslar & Beasley Twins; Les Arados; Little Lord Robert; Willing & Jordan.

BUFFALO—Wm. Dick; Downing & Bunin Sisters; Johnson Bros. & Johnson; The Chattel; The Perettos.

CHICAGO: McVICKERS—Connell & St. John; Maide DeLong; "Lore"; Summers Duo; Tid Bits.

CLEVELAND: LIBERTY—Aerial Macks; Berry & Nickerson; Arthur Lloyd; McMahon & Adelaide; Murray & Lane. (L. H.) Boothby & Everdeen; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5.

CLEVELAND: METROPOLITAN—Catland; Connors & Boyne; Dance Follies; Chas. Gibbs; Gordon & Healy.

DALLAS—Gruett, Kramer & Gruett; Holland, Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds, Harry & Lola Stevena. (L. H.) Curtis & Fitzgerald; Flagler & Malia; Le Roy Bros.; Smith & Inman; Snappy Bits.

DAYTON—Boothby & Everdeen; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5. (L. H.) Janet Adler & Girls; Ernesto; Hall & O'Brien; Luckie & Harris; Tallman & Kerwin.

DETROIT—Geo. Randall & Co.; Reed & Lucey; Frank Sheppard; Stutz Bros.; Kathryn Williams.

HAMILTON—Jack & Eva Arnold; Fascination; Ferguson & Sunderland; Martha Hamilton & Co.; Stanley & Winthrop; Cantor's Minstrels; King & Cody; Mack & Dean; Marco & Co.; Robinson & Pierce.

HOBOKEN—Brady & Mahoney; Cupid's Close-Ups; Gere & Delaney; Maxon & Morris; Resista. (L. H.) LaFollette & Co.; C. Wesley Johnson & Co.; Jimmy Lyons; Melroy Sisters; The Arosmiths.

HOLYOKE—Harry Gilbert; Peck & Parsons; Rilla Willard & Co.; 3 Banjoys; Toby & Girls. (L. H.) Jerome & France; Lockhart & Laddie.

HOUSTON—Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White. (L. H.) Crescent Comedy 4; Helene Davis; Musical Rowleys; Pitzer & Days; Fred Weber & Co.

KANSAS CITY—Bollinger & Reynolds; Dancers Supreme; Eadie & Ramsden; McKenna & Fitzpatrick; Salle & Robles. (L. H.) Chalfonte Sisters; Conroy & O'Donnell; Cook & Hamilton; Lamberti; Molera Revue.

LONDON—Grace Cameron & Co.; Meldoy Festival; Rita Shirley. (L. H.) Danny; Gillen & Mulcahy; Beulah Pearl.

MEMPHIS—Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue. (L. H.) Van & Carrie Avery; Narker & Dunn; Johnny Dove; Timely Revue; Uyeda Japs.

MONTREAL—Conne & Albert; Lyndall Laurel & Co.; Jim & Irene Marlin; Straight; Ralph Whitehead.

NEW ORLEANS—Crescent Comedy 4; Helene Davis; Musical Rowleys; Pitzer & Day; Fred Weber & Co. (L. H.) Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue.

OKLAHOMA CITY—Cortez & Ryan; Kennedy & Nelson; Lane & Freeman; Rawles & Von Kauffman; Alexander Sparks & Co. (L. H.) Dugal & Leary; La Sova & Gilmore; Margy Duo; Mills & Smith; Williams, Darwin & Co.

Pantages

BUTTE, ANACONDA & MISSOULA—Bernard & Ferris; Lee Morse; Paisley Noon & Co.; Sheftils Revue; Three Alexs.

COLO. SPRINGS & PUEBLO—Shelton Brooks; Gus Elmore & Co.; Carl Emmy's Pets; Italian Bandit; Santucci; Scamp & Scamp.

DENVER—Jack & Marie Grey; Lew Hoffman; Hanky Panky; Gloria Joy & Co.; Davis McCoy & Co.

FRISCO—Ethel Clifton & Co.; Chody Dot & Midge; Georgalis Trio; Lester & Moore; Al Shayne; Three Kanazawa Bros.

GREAT FALLS & HELENA—Arizona Joe; Daley & Berlew; Jack Laits "Help"; Max & Wilson; Terminal Four.

KANSAS CITY—Canary Opera; Dixie Four; Good Night London; Keltons; Dorothy Morris & Co.; Pantzer Sylva.

LONG BEACH—Agnes Johns; Chas. Murray; Rising Generation; Rose & Moon; Three Kuhns; Harry Tsuda.

LOS ANGELES—Amoros & Jeanette; Sonia De Calve; Edge of the World; Garry Owen; Tale of Three Cities.

MINNEAPOLIS—Foster & Ray; La Toy's Models; The Night Boat; Six Tip Tops; Johnny Small & Sister; Zelda Santley.

MEMPHIS—Baggett & Sheldon; Frivolities; Mason & Bailey; Murdock & Kennedy; Pantheon Songers; Springtime.

OAKLAND—Carleton & Belmont; Powell Troupe; Petite Revue; Mary Riley; Paul Sydell; Walters & Walters.

OGDEN—Burns & Loraine; Jean Gibson; Ire & Walker; Jan Rubini; Stan & Mae Laurel; White, Black & Useless.

PORTLAND—Brazilian Heiress; Juanita Bros.; Huberto Bros.; Kennedy & Rooney; Will Morrisey; Ann Suter.

ST. LOUIS—Arthur & Peggy; Judson Cole; Jarvis Revue; Melody Maids.

SALT LAKE—Ara Sisters; Clemenso Bellings; King Saul; Pantages Opera Co.; Joe Whitehead; Ross Wyse.

SAN DIEGO—Gilbert & Saul; Little Cafe; Little Pipifax; Stateroom 19; Lew Wilson.

SEATTLE—Harry Antrim; Cuba Quartette; Bardwell, Mayo & Renstrom; Karetto; Yes, My Dear.

SPOKANE—Chung Hwa Four; Doral Blair & Co.; David Band; Neil McKinley; Madam Paula.

TACOMA—Chas. Althoff; Harry Bussey; John R. Gordon; Harmony Four; Margaret & Alverez; Stafford & De Ross; 30 Pink Toes.

VANCOUVER—Dixie Land; Chas. Gerard & Co.; Jones & Sylvester; Genievieve May; Carl Rosini.

WINNIPEG—Conches, Jr.; Jack Dempsey; Le Gonna & Jazz Band; Melodies & Steps; Chuck Reisner.

Orpheum

CHICAGO: MAJESTIC—Elizabeth Brice; Dainty Marie; Dress Rehearsal; Gertrude Hoffman; McFarland & Palace; Sam Mann; Miller & Mack; Samsted & Marion.

PALACE—Booth & Nina; Davis & Darnell; Julian Eltinge; Walter C. Kelly; Lady Sen Mei; Mantell & Co.; Raymond & Schram; Rodero & Marconi; Chic Sale.

STATE-LAKE—Adelaide Bell & Co.; Low, Feeley & Stella; Four Marx Bros.; Hugh Herbert & Co.; Jay Velie & Girls; Leo Zarrell Duo.

DENVER—Lou & Fay Durbell; Gautier's Bricklayers; Toney Grey; Wm. Halligan & Co.; Sammy Lee & Friends; Millard & Marlin; Sharracks.

DES MOINES—Bekefi Dancers; Dresser & Gardner; Four Lamys; Frawley & Louise; David Saperstein; Shelton Brooks; Nan Welsh & Co.

DULUTH—Frank & Milt Britton; Bronson & Baldwin; Dugan & Raymond; Galetti's Monkeys; Jack Inglis; Lohse & Sterling; Moody & Duncan; Margaret Taylor.

EDMONTON & CALG.—Kitty Doner & Co.; Mary Haunes; Jack Joyce; Kramer & Boyle; Servais LeRoy; Sylvia Loyal & Co.; Marshall Montgomery; Ritter & Knape.

KANSAS CITY—Edith Clifford; Demarest & Collette; Eddie Foy & Family; Gibson & Connell; Claude Golden; Clifford Wayne Co.; Yip Yip Yaphanks.

KANSAS CITY: MAIN ST.—Four Camerons; Ed Janis Revue; Cliff Nazarro; Nat Nazarro; Samson & Douglas.

LINCOLN—Barbette; Henry & Moore; Wilbur Mack & Co.; Riggs & Witchie; Taxie; Watts & Hawley; Clifford Wayne Co.; York & King.

LOS ANGELES—Adler & Ross; Carlyle Blackwell; Bowers-Walters & Crocker; Wallace Galvin; Hughes Musical Duo; The Little Johns; Wood & Wyde; Aileen Stanley.

MEMPHIS—Dillon & Parker; Lydell & Macy; Pielert & Scofield; Van Hoven; Tom Wise.

MILWAUKEE: MAJESTIC—Wm. H. Crane; Wilfrid DeBois; Gordon & Rica; Dave Harris & Band; Mehlinger & Meyer; Sped & Austin; Spencer & Williams.

PALACE—Lulu Coates & Co.; De Haven & Nice; Frisco; Noel Lester; Ross & Foss.

MINNEAPOLIS: HENNEPLIN—Bartram & Saxton; Ford & Cunningham; Joe Howard & Co.; Pallenbergs Bears; Pinto & Boyle.

ORPHEUM—Butler & Parker; Gus Edwards Revue; Sandy; Al & F. Stepman; Torzart.

NEW ORLEANS—Junior & Terris; Jack Kennedy; Kitner & Reaney; Bobby Randall; Romer & Romaine; Blossom Seeley; Vernon Stiles.

(Continued on page 646)

BEAUTY IS GOLD

YOU certainly won't find it in the street. You cannot spend it and keep it both. Yet when you have it, it pays interest bountifully.

You need not mine for Beauty as you would for gold. But you must strike the "vein," and then you will have no further difficulty. Mme. Helena Rubinstein has been the gold mine for beauty seekers for a quarter of a century, in Paris, London and in New York. A chat with her will settle your beauty problems for years. Calling on her puts you under no obligation beyond the one to yourself to do what is best.

It is a fallacy to buy a beauty preparation without regard to individual needs. It may be one woman's salvation and another's damnation. Before you buy know what you buy.

Herewith a few gold nuggets of the rich beauty mine:

Valaze Beautifying Skinfood: By its use the tissues grow robust and firm. Wrinkles become faint. The skin becomes clear, smooth and lustrous. The cheeks gain in roundness and color. Those who enjoy to the full the glories of complexion charm know that Valaze Beautifying Skinfood prevents skin blemishes. It is as essential to the skin as air to life itself. $1.25, $2.50 and $7.00.

Valaze Skin-Toning Lotion is an anti-wrinkle preparation which tones the skin amazingly. Should be used in combination with Valaze Beautifying Skinfood for normal and oily skins. $1.25, $2.50 and up. For skins that are dry and chap easily, Valaze Special Skin-Toning Lotion should be used. $2.25, $4.50 and up.

Valaze Foundation Cream, the choicest of creams for use under powder. It compels the most rebellious of powders to adhere loyally. Used for oily skins. $1.10, $2.50 and up. For normal and dry skins Valaze Cream of Lilies is its equivalent. $1.50 and up.

Valaze Complexion Powder: Unsurpassed for delicacy and covering powder. For normal and oily skins. Its variant, Novena Poudre for dry skin. $1.00, $1.50, $3.50 and up.

Valaze Beauty Grains: This is a truly sensational skin refinement, whose importation Mme. Rubinstein has only now succeeded in resuming. Renders the skin creamy-white and checks deterioration, pore enlargement, blackheads or oiliness. For washing in place of soap. $1.25, $2.50 and up.

Valaze Whitener: The woman who dances a great deal or the actress will find in this a veritable godsend. During the entire evening this whitener will maintain a smooth, dazzling-white surface, will not rub off on partner's clothes, and will not come off until washed off. Covers dark spots and discoloration. $1.25, $2.00 and up.

All above prices plus tax of four cents per dollar. Interesting literature will be forwarded on request.

Mme. Helena Rubinstein

126 Faubourg Saint Honore, PARIS
24 Grafton Street, W. LONDON
46 West 57th Street, New York
1515 Boardwalk Atlantic City, N.J.
30 N. Michigan Ave. Chicago, Ill.

Depots in representative stores in all leading cities.